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CATALOGUE

OF

WORKS ON THE FINE ARTS,

THE GALLERIES,

BOOKS of COSTUME, OLD ENGRAVINGS, PORTRAITS, ORNAMENT, EARLY WOODCUTS,

ILLUSTRATED BOOKS of the 18th and 19th Centuries;

ARCHITECTURE,

AND A SPLENDID SERIES OF

BOOKS IN HISTORICAL AND REMARKABLE BINDINGS,

ILLUSTRATING THE HISTORY OF THE ART OF BOOKBINDING FROM THE IXTH TO THE XIXTH CENTURY.

ON SALE BY

BERNARD QUARITCH,

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LONDON, *October*, 1883.

*** *The books advertized in this Catalogue may be had direct or through any book agents.*

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COVENT GARDEN.

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A. HISTORY OF ART, BOOKS OF PRINTS,

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*** For other Works of Art see Division B, which is arranged in Classes.

10193 AGINCOURT (SEROUX D') HISTOIRE DE L'ART PAR LES MONUMENS, depuis sa Décadence au quatrième Siècle, jusqu'à son Renouvellement au seizième, 6 vols. impl. folio, 325 *plates of all the greatest Monuments of Architecture, Painting and Sculpture, with a most learned text giving the History of every branch of the Fine Arts* (pub. at £45.), *hf. bd. red morocco, uncut*, £8. 8*s*
Paris, 1823

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ANASTATIC Drawing Society—*see ante* Periodical Catalogue, *page* 531.

Anatomy for Painters:

10196 PASSE (Crispin de) la prima parte della Luce di dipingere et disegnare, nelle quale si vede una facillissima maniera di disegnare tutti le parti del corpo; 5 parts in one vol. sm. folio, *text in Italian, French, German and Dutch, engraved frontispiece and* 204 *plates, very fine copy in red morocco extra, gilt edges*, £12. *Amsterdam*, 1643-4 (*altered to* 1663-4)

This copy does not contain the list of plates mentioned by Brunet, and differs slightly from this collation.

10197 PUGH (John) Treatise on the Science of Muscular Action, impl. 4to. 15 *plates, Proofs and Etchings, bds.* 6*s* 6*d* 1794

10198 SHARPE'S (J. B.) Elements of Anatomy designed for students in the Fine Arts, 8vo. *with* 5 *plates, calf extra*, 7*s* 6*d* 1818

ANGELICO (Fra)—*see* Florence.

10199 ARMENINI (Gio. Batt.) de' Veri Precetti nella Pittura, sm. 4to. *calf, with rough edges*, 12*s* *Ravenna, Franc. Tebaldini*, 1587

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10200 ARTS, Society of: Transactions, 1847-48, part II, sm. 4to. *many plates, sd.* 5*s* 1849

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10216 Aumüller, les petits Maîtres Allemands, I. Barthélemy et Hans Sebald Beham, 8vo. 96 *pp. with Monograms and woodcuts, sd.* 12*s* *Munich*, 1881

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This extremely rare book was published in 14 Lieferungen, each with one leaf of text and four superb plates ; the last part, which is supplementary, has the extra plate, and carries the Series beyond " Philip the Handsome." I can trace the sale of no copy in England or on the Continent. Brunet's statement of 22 parts and 66 plates is erroneous.

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Several new illustrations have been added to this work, which has long since taken its position as the standard authority on its subject. Among others, the following may be mentioned:—The Phillips Portrait of Blake, two new portraits by Blake of his wife, a new plate from the *Jerusalem*, a newly-discovered design to *Hamlet*, and a drawing of Blake's *Cottage at Felpham*. New Photogravures of the *Inventions to the Book of Job* are given.

Some thirty additional Letters are included in the biographical portion of the work, forming a new link in the already interesting life of Blake. Mr. W. M. Rossetti has revised, enlarged, and perfected the *Annotated Catalogue of Blake's Works* that appeared in the First Edition of the book.

BOCCHII Quæstiones—*see post*, EMBLEMS.

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The fame of Louis Haghe, as a delineator of Mediæval Architecture, especially Interiors, is unrivalled. The picturesque views contained in the above work, represent the glorious Monuments which time, revolutions, and so-called improvements are rapidly effacing. Many of them, also, illustrate with appropriate costume the struggles of the Flemish against Spanish tyranny.

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10434 HAMERTON (Phil. G.) Etching and Etchers, royal 8vo. **First edition,** *a very beautiful book, with* 35 *fine Etchings, all of them original impressions, hf. bd. gilt edges*, £12. 1868

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10435 HAMERTON'S Etching and Etchers, thick 8vo. *new edition, illustrated, cloth*, £3. 3*s* 1876

10436 HAMERTON, Etchers and Etching, *the third edition, with* 48 *new plates*, columbier 8vo. *half bound, uncut edges, in cardboard box*, £7. 10*s* 1880

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10437 ——— THE GRAPHIC ARTS, 4to. *with* 54 *illustrations, hf. morocco*, £7. 7*s* 1882

10438 ——— the same, LARGE PAPER, *proofs, hf. morocco*, £14. 14*s* 1882

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The above two sets are of the original issue, printed before Mrs. Hogarth had parted with the coppers.

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Rake's Progress, *first and second set.*
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Sleeping Congregation, *three states*
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Burlesques upon Hogarth :—

The new Dunciad.
Author run Mad.
Mountebank Painter.
Burlesquer burlesqued.

Plate attributed to Hogarth :—

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This rare plate is not described in any catalogue of the works of Hogarth. Twenty pounds was offered to a former possessor for it. The original engraving in the manner of Callot, from which the design is taken, accompanies it.

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Princess Metternich to the Countess Flore de Wilna, concerning her devotion to her husband, his habits, and the regret she felt in having been obliged to frustrate the desire of some ladies to see him
Murray (General Sir George)
Prince Pückler-Muskau

1855-56. Mrs. Jameson's Projects for giving employment to ladies in the reformation of fallen women, and in improving the state of the Poor (in her Letter to *The Times*, Lecture, &c.)
Packets of Papers and Autograph Letters on these subjects from and by distinguished women and men, with official statistics, and a number of curious communications from other people, transmitted through *The Times* office 1855-56

1832-50. A Portfolio of about 270 Drawings, Etchings, and Proof Prints—but chiefly Drawings (prepared for the engraver)—after pictures described in Mrs. Jameson's Sacred and Legendary Art; Legends of the Monastic Orders, and Madonna, and also her "Characteristics of Women;" *including some which were never published; a highly interesting collection, most of the leaves marked with references, corrections, and memoranda in Mrs. Jameson's handwriting*

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1840-45. Six Portfolios of MS. notes in the handwriting of Mrs. Jameson; her original sketch and draught of the three series of works upon Sacred and Legendary Art; with two small Note-books containing memoranda on the same subjects

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[SIX DRAMAS illustrative of German Life, from the original of the Princess Amelie of Saxony, sm. 8vo. *plates, cloth* 1848
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—— SACRED AND LEGENDARY ART, 2 vols. 8vo. *original edition, with* 171 *woodcuts and* 12 *etchings, cloth, presentation copy to her mother and sisters* 1848

—— the same, third edition, Vol. II divided into 2 vols. *interleaved (marked* 3, 4), *her own copy, intended to be used in the preparation of a new edition* 1857

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JAMESON (MRS.)—*continued.*

PRINTED WORKS—*continued.*

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JAMESON, Sacred and Legendary Art, **the four series complete:** Sacred and Legendary Art, 2 vols. 1870 ; Legends of the Monastic Orders, 1867 ; Legends of the Madonna, 1867 ; History of Our Lord, commenced by Mrs. Jameson, continued and completed by Lady Eastlake, 2 vols. 1865 ; together 6 vols. 8vo. 721 *woodcuts and* 79 *etchings, uniform in red morocco extra, gilt edges* 1865-70

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3. Girl playing the Tambourine before two women and a child.
4. Sea View. Fishing Smack unloading to the right.
5. Basle.
6. Jason.
7. Farm Scene. Carting Hay.
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9. Mount St. Gothard.
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11. Holy Island Cathedral.
12. Penbury Mill, Kent.
13. Classical Composition.
14. Dunstanborough Castle.
15. Lake of Thun, Swiss.
16. The 5th Plague of Egypt.
17. The Clyde.
18. Farm Scene: The Poultry and Pig [Yard.
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29. Marine Dabblers.
30. Near Blair Athol, Scotland.
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32. Young Anglers.
33. St. Catherine's Hill, near Guildford.
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46. Rispah.
47. Hedging and Ditching.
48. River Wye.
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50. Mer de Glace. Valley of Chamouni.
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52. Solway Moss.
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54. Mill near the Grand Chartreux.
55. Entrance of Calais Harbour.
56. Dumblain Abbey, Scotland.
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58. A Composition (commonly called Ragland Castle).
59. Ville de Thun, Switzerland.
60. The Source of the Arveron in the Valley of Chamouni, Savoy.
61. Tenth Plague of Egypt.
62. Watercress Gatherers.
63. A Composition. Twickenham.
64. Bonneville, Savoy.
65. Inveraray Castle and Town, Scotland
66. East Gate, Winchelsea.
67. Æsacus and Hesperie.
68. Isis.
69. Ben Arthur.
70. Interior of a Church.
71. Christ and the Woman of Samaria.

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Nos. 20, 29, 34, 37, 38, 41, 42, 50, 61, 62, 64, are of the second state; Nos. 2-5, 7, 8, 11, 12, 14-16, 18, 19, 21-23, 26-28, 30-33, 36, 39, 40, 46, 47, 49, 51, 56-60, 63, 65, 68-71, of the third state; No. 17 is of the first state; 6, 9, 10, 13, 24, 25, 35, 43-45, 52-55, 66, 67 of the fourth state; 1 and 48 of the fifth. Of the impressions 27 are very good ones, 14 are fairly good, and a few are really fine.

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——— *see also:* Ramboux, Rome, Twining.

Costume.

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In Vol. III is inserted part 1 (all pub. ?) of a "Gallery of Fashion for Dresses of GENTLEMEN," containing 2 plates, uniform with the above work.

Collation: In Vols. 1, 2, 3 are Prefaces (or Advertisements); in Vol. 1 is a List of Subscribers, 2 *leaves*; in Vols. 1-4 are Lists of Additional Subscribers.

PREFACE.

A Gallery of Fashion is a work long wanted, and long wished for, and now makes its appearance upon a very extensive plan. It is a collection of all the most fashionable and elegant Dresses in vogue.

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The Publisher will make it his particular study to select those magnificent dresses in which the ladies appear at the routs, the opera, the playhouses, and the concert-rooms; as well as those elegant morning dresses of Hyde Park and Kensington Gardens.

Several ladies of rank and fashion have not only approved of this plan, but they have at the same time granted

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11160 CHAMBERLAINE'S Imitations of Drawings from the Great Masters in the Royal Collection, engraved by BARTOLOZZI and others, impl. folio, 74 *fine plates, mostly tinted, including, in addition, "Ecce Homo," after Guido, and the scarce Series of Anatomical Drawings* (pub. at £12. 12*s*), *richly hf. bound morocco, gilt edges*, £5. 5*s* 1796

11161 OTTLEY'S ITALIAN SCHOOL of DESIGN, 1 vol. imperial folio, 84 *carefully engraved and tinted plates, being a series of Facsimiles of original* DRAWINGS *by the most eminent* PAINTERS *and* SCULPTORS *of Italy, with biographical notices* (pub. at £12. 12*s*), *hf. bd. morocco extra, gilt edges*, £5. 1823

In 1862 Miss Currer's copy fetched £8. 2*s* 6*d*.

11162 ——— LARGE PAPER, impl. folio, *original* PROOF *impressions, Subscriber's copy* (pub. at £25. 4*s*), *hf. morocco, uncut*, £10. 1823

1. **Niccola Pisano.**—'Christ taken down from the Cross.'
2. **Greek Drawing.**—'St. Luke painting the Virgin.'
3. **Giunta Pisano.**—'Simon Magus.'
4. **Giovanni Cimabue,** 'Three Angels.'
5. **Giovanni Cimabue.**—'Studies.'
6. **Giotto di Bondone.**—'The Transfiguration.'
7. **Giotto.**—'The bark of St. Peter.'
8. **Giotto.**—'The Madonna.'
9. **Donatello.**—'A female figure sitting.'
10. **Donatello.**—'Two Apostolic figures.'
11. **Donatello.**—'Christ from the Cross.'
12. **Fra Filippo Lippi.**—'The Magi.'
13. **Andrea Mantegna.**—'Tritons and Sea-horses.'
14. **Andrea Mantegna.**—'Man expiring.'
15. **Luca Signorelli.**—A small fresco in chiaro-scuro, in the Duomo at Orvieto.
16. **Luca Signorelli.**—'A group of armed men on horseback.'
17. **Lionardo da Vinci.**—'Christ bearing his Cross.'
18. **Lionardo da Vinci.**—'Leda.'
19. **Fra Bartolommeo di San Marco.**—'A study of two figures.'
20. **Fra Bartolommeo.**—'Holy Family.'
21. **Fra Bartolommeo.**—'The Madonna.'
22. **Michelangiolo Buonaroti.**—'The dead body of Christ supported by Nicodemus, the Madonna, & Mary Magdalen.'
23. **Michelangiolo.**—'Two draped figures.'
24. **Michelangiolo.**—'A man's head.'
25. **Michelangiolo.**—'A page of a sketch-book.'
26. **Michelangiolo.**—'A woman dancing a child on her knee.'
27. **Michelangiolo.**—Study for the figure of 'the Prophet Isaiah.'
28. **Michelangiolo.**—'The figure of Adam.'
29. **Michelangiolo.**—Study for 'the Head of one of the Academy figures.'
30. **Michelangiolo.**—'A man seated in profile, reading.'
31. **Michelangiolo.**—'Three figures in conversation.'
32. **Michelangiolo.**—'A man's head.'
33. **Michelangiolo.**—Design for part of 'the Last Judgment.'
34. **Michelangiolo.**—Study for 'the Head of St. Bartholomew.'
35. **Michelangiolo.**—'Cleopatra.'
36. **Andrea del Sarto.**—Two studies.
37. **Domenico Beccafumi.** — 'Two figures of prophets.'
38. **Baccio Bandinelli.**—'The Death of Hercules.'
39. **Raffaello Sanzio di Urbino.**—Charity (in a circle).
40. **Raffaelle.**—A group of Women and Children from the fresco.
41. **Raffaelle.**—The portrait of.
42. **Raffaelle.**—'The Nativity.'
43. **Raffaelle.**—Study of military figures.
44. **Raffaelle.**—'Head of the Madonna.'
45. **Raffaelle.**—'A youth at his devotions.'
46. **Raffaelle** (c. 1506).—'A music party.'
47. **Raffaelle.**—'Battle for the Standard.'
48. **Raffaelle.**—'Head of an Angel.'
49. **Raffaelle.**—Study for two figures, one ascending, the other descending the steps.
50. **Raffaelle.**—'Archimedes & his Disciples.'
51. **Raffaelle.**—'The figure of Diogenes.'
52. **Raffaelle.**—'A group of combatants.'
53. **Raffaelle.**—'The Muse Melpomene.'
54. **Raffaelle.**—'Figure of a woman.'
55. **Raffaelle.**—Study for the figure of 'a Woman with two Children.'
56. **Raffaelle.**—'God appearing to Moses.'
57. **Raffaelle.**—'Adoration of the Shepherds.'
58. **Raffaelle.**—'The Figure of Adam.'
59. **Raffaelle.**—'The death of Adonis.'
60. **Raffaelle.**—'Sea Nymphs and Tritons.'
61. **Raffaelle.**—'Group of Children at play.'
62. **Raffaelle.**—'A female figure, standing.
63. **Giulio Romano.**—'A female Tiger, with two Cupids.'
64. **Giulio Romano.**—'A naked female, with attendant infants.'
65. **Giulio Romano.**—'Death of Semele.'
66. **Polidoro da Caravaggio.**—Part of frieze, representing 'the Story of Niobe.'
67. **Polidoro.**—Part of another frieze.
68. **Giorgione da Castelfranco.**—'An unknown subject.'
69. **Antonio da Correggio.**—'Children.'
70. **Correggio.**—'Original study.'

OTLEY'S ITALIAN SCHOOL OF DESIGN—*continued.*

71. **Francesco Mazzuoli,** called **Il Parmigianino.**—'A female winding thread, and a group of Infants.'
72. **Parmigianino.**—The 'portraits of himself and his mistress.'
73. **Bartolommeo Passarotti.**—'Group of three half-length figures.'
74. **Lod. Caracci.**—'Madonna and Child.'
75. **Lod. Caracci.**—'The Holy Family.'
76. **Annibale Caracci.**—'A study of the back-view of a naked female.'
77. **Annibale Caracci.**—'Caricatures.'
78. **Gregorio Pagani.**—Design for 'the finding of the true Cross.'
79. **Niccolo Poussin.**—A design, representing 'Mars and Venus with Cupids.'
80. **Niccolo Poussin.**—'The Death of Hippolytus.'
81. **Gasparo Poussin.**—'A Landscape.'
82. **Claudio Lorenese.**—'Group of Trees.'
83. **Claudio Lorenese.**—'A Landscape.'
84. **Salvator Rosa.**—'A study of a Tree.'

11163 OTTLEY'S FLORENTINE SCHOOL: a Series of Plates, engraved after the Paintings and Sculptures of the most Eminent Masters of the Early Florentine School; intended to illustrate the History of the Restoration of the Arts of Design in Italy, by William Young Ottley, F.S.A., *author of "An Inquiry into the Origin and Early History of Engraving;" "The Italian School of Design," &c.* imperial folio, 54 *superb plates* (pub. at £6. 6*s*), *hf. bd. green morocco extra, gilt edges, uniform with the "Italian School of Design,"* £4. 4*s* 1826

This valuable work, the companion to the "Italian School of Design," was long considered out of print;—a few copies have just been made perfect, and they are offered at a very moderate price.

11164 WESTWOOD'S Miniatures and Ornaments of Anglo-Saxon and Irish MSS. roy. folio, 54 *superb plates in facsimile of the original MSS. hf. morocco extra, by Bedford,* £17. 17*s* 1868

The Picture Galleries of Europe:

Dispersed Galleries.

11165 **Boyer Gallery.** Recueil d'Estampes d'après les Tableaux des Peintres d'Italie, des Pays-Bas et de France, qui composaient le Cabinet de M. Boyer d'Aguilles, gravées par COELEMANS, impl. folio, 104 *fine plates, fine original impressions, old calf,* £15. *Paris, s. a.* (1706)

11166 ——— RECUEIL D'ESTAMPES d'après les Tableaux des Peintres les plus célèbres d'Italie, des Pays-Bas, et de France, qui composent le CABINET de M. Boyer d'Aguilles, Aix, 2 parts in 1 vol. atlas folio, 118 *superb plates, engraved by Coelemans, calf,* £10. 10*s* *Paris, P. T. Mariette,* 1744

From the Bibliothèque Bignon.

11167 **Choiseul Cabinet.** Recueil d'Estampes gravées d'après les Tableaux du Cabinet de Monseigneur le Duc de Choiseul, par Basan, 4to. 128 *pretty plates, fine old impressions,* £12. 1781

11168 **Poullain Cabinet.** Collection de Cent-vingt Estampes gravées d'après les Tableaux et dessins qui composoient le cabinet du M. Poullain, par BASAN et MOITTE, large 4to. *splendid* OLD IMPRESSIONS *of the plates, genuine first issue, hf. bd. calf,* £10. *Paris,* 1781

With the printed title and dedication and the 22 pp. of text, inlaid, absent in LATER issues of the first edition.

11170 **Coesvelt Gallery.** Collection de Monsieur W. G. Coesvelt de Londres, imperial 4to. LARGE PAPER, *India proofs of the* 90 *Engravings, somewhat foxed, half olive morocco, uncut, top edge gilt, by Clarke and Bedford, from the Beckford library*, £6. 6*s* 1836

11171 **Crozat Gallery.** RECUEIL D'ESTAMPES d'après les plus beaux Tableaux qui sont dans le CABINET DU ROY, etc. avec Descriptions par MARIETTE, 2 vols. atlas folio, *containing* 174 *fine engravings of first-rate pictures, many of which are now in this country;* ORIGINAL AND BRILLIANT IMPRESSIONS, *old calf gilt*, £12. 12*s* *Paris*, 1729-42

ORIGINAL EDITION, FINE IMPRESSIONS OF THE PLATES. Vol. 1 contains title; preface pp. 8; Vies et Descriptions, pp. 32; and 90 plates (numb. 1-88). Vol. 2, title; Descriptions, pp. 33-71, 49 plates (numb. 89-137); and 35 plates not numbered. In the numbered plates no. 8 is mounted, and no. 123 (Galatea after C. Maratti) wanting. The number of plates not numbered should be 42, but the following 7 are missing: A Pastorale after Giorgone; Jupiter and Antiope, Jupiter and Danae, Jupiter and Io after Titian; Mars Disarmed, and Respect, after Paul Veronese; and Erigona after Guido Reni.

Some leaves are somewhat stained. There are two subsequent editions under the date of 1763, the impressions of which are much inferior. The Fonthill copy fetched £18. 17*s* 6*d*; and was priced by Thorpe, in 1824, £25.

11172 **Le Brun Gallery.** GALERIE DES PEINTRES FLAMANDS, HOLLANDAIS, ET ALLEMANDS: ouvrage enrichi de 201 planches gravées d'après les meilleurs tableaux de ces maitres par les plus habiles artistes, avec texte par J. P. B. LEBRUN, 3 vols. in 4, folio, *the text bound separately*, 125 *plates* (*of* 201), *very early impressions, two of them Proofs before Letters, hf. calf*, £12. *Paris*, 1792-96

11173 ——— the same, 3 vols. in 2, folio, 201 *plates, fine impressions, russia*, £18. 1792-96

11174 ——— another copy, 3 vols. in 1, folio, *very fine impressions, good sound copy in russia gilt, from David Laing's library*, £27. 1792-96

11175 ——— the same, 3 vols. in 2, folio, 201 *plates*, ORIGINAL BRILLIANT IMPRESSIONS, *hf. morocco, uncut*, £30. *Paris*, 1792-96

11176 **Orleans (or Palais Royal) Gallery.** GALERIE DU PALAIS-ROYAL, gravée d'après les tableaux des différentes écoles par J. COUCHÉ, avec une description par l'Abbé de Fontenai, 3 vols. royal folio, *containing* 355 *beautiful engravings of the finest collection of Pictures ever made, distributed in great part in this country, green morocco, gilt edges*, £30. *Paris*, 1786-1808

11177 ORLEANS GALLERY, 3 vols. royal folio, *fine copy, hf. green morocco*, UNCUT, £37. 10*s* 1786-1808

Genuine early copies, with fine impressions of the plates: the later copies are much inferior.

11178 ——— Galerie du Palais Royal, Vols. I, II, royal folio, 268 *plates, most brilliant* PROOF IMPRESSIONS *before the Descriptions were*

engraved under the plates, these descriptions being afterwards printed separately on silk paper, and inserted in front of the plates to which they belong, calf extra, gilt edges, extremely rare, £30.
Paris, 1786

11179 ORLEANS (OR PALAIS ROYAL) GALLERY. GALERIE DU PALAIS-ROYAL, gravée d'après les tableaux des différentes écoles par J. COUCHÉ, avec une description par l'Abbé de Fontenai, 3 vols. imperial folio, LARGE PAPER, *containing* 355 *beautiful engravings of the finest collection of Pictures ever made, distributed in great part in this country. Most brilliant* PROOF IMPRESSIONS *before the Descriptions were engraved under the plates, these descriptions being afterwards printed separately on silk paper, and inserted in front of the plates to which they belong; very fine copy, blue morocco extra, broad borders of gold, by Clarke,* £150.
Paris, 1786-1806

Only twenty-five copies were printed in this form, "sur PAPIER VÉLIN COLOMBIER." Four of the livraisons, or twenty-four plates, having been cut down in this copy, they are most carefully inlaid and made absolutely uniform with the rest. This fine Gallery was particularly rich in paintings of the best French, Dutch, and Italian masters: Poussin, Le Brun, Santerre, Wateau, Clouet, Rembrandt, Rubens, Van Dyck, Mieris, Teniers, Breughel, Wouvermanns, Douw, Netscher, Van der Werff, Raphael, Titian, Michel Angelo, A. and L. Carracci, Guido Reni, Giulio Romano, Leonardo da Vinci, Paolo Veronese, Correggio, etc. etc. Many of these paintings are now in England.

☞ Copies printed on INDIA PAPER were issued much later, and have wretched impressions.

11180 Teniers Gallery. THEATRE DES PEINTURES DE DAVID TENIERS, Engravings of Two Hundred and eleven Paintings (of 245), executed for Leopold William and Don John of Austria, in the Gallery at Brussels, folio, *very early impressions* **before the numbers,** *with portrait, calf, gilt edges, Arms of Spain on the sides,* £4. *Bruxelles,* 1660

11181 ——— another very fine copy, *earliest* PROOF IMPRESSIONS **before the numbers,** *quite perfect,* folio, 246 *engravings, old calf neat,* £10. 1660

England.

11182 Derby Gallery at Knowsley, *engraved by H. Winstanley,* atlas folio, 20 *engravings of Pictures by* VAN DYCK, S. ROSA, TITIAN, *and other celebrated masters, fine impressions, hf. bd.* 30*s* 1729

11183 Dulwich Gallery, a Series of 50 BEAUTIFULLY COLOURED PLATES, from the most celebrated Pictures in this remarkable Collection, executed by R. Cockburn (Custodian). All mounted on tinted cardboard in the manner of Drawings, *including four very large additional plates, published separately at from* 3 *to* 4 *guineas each, and not before included in the series, in a portfolio,* imperial size, *with morocco back (collectively pub. at* £40.), *in portfolio,* £12. 16*s* *s. a.*

11184 **Finden's Royal Gallery** of British Art, atlas folio, 48 *large superb steel engravings*, INDIA PROOFS, *with descriptive text by E. and W. Finden and J. Hogarth, green morocco extra, gilt edges*, £15. 1849

This grand volume contains the *chefs-d'œuvre* of the English painters, viz. of Reynolds, Gainsborough, Wilkie, Constable, Eastlake, Leslie, Stanfield, Turner, Landseer, Maclise, Etty, Mulready. Of the engravers, who have done their best in reproducing these masterpieces, may be quoted—Humphries, E. and W. Finden, Goodall, Pye, Cousens.

11185 **Hertford.** The Gallery of the Marquess of Hertford, impl. folio, 30 *photographs by Caldesi and Montecchi, hf. bd. green morocco, gilt edges*, £2. 8*s* 1859

Rich in Spanish Paintings and in pictures by Sir Joshua Reynolds.

11186 **Stafford Gallery.** THE GALLERY OF PICTURES BY EMINENT MASTERS, FORMED BY THE LATE MARQUIS OF STAFFORD, *with descriptions by* W. Y. OTTLEY *and* P. W. TOMKINS, 4 vols. atlas folio, LARGE PAPER, *containing upwards of* 300 *representations of very splendid and much admired pictures*, INDIA PROOFS, *half bound, uncut*, £6. 1818

11187 **Turner Gallery.** A SERIES OF SIXTY ENGRAVINGS from the principal Works of J. M. W. TURNER, ENGRAVED BY WILLMORE, BRANDARD, COUSEN, MILLER, WALLIS, AND OTHER CELEBRATED LINE ENGRAVERS, with descriptive text by R. WORNUM, atlas folio, LARGEST PAPER, SPLENDID ARTIST'S PROOFS ON INDIA PAPER, *hf. morocco, gilt edges*, £10. 10*s* *s. a.*

Published at £42. About a dozen copies were sold off in 1863; they fetched, unbound, about £10. 10*s*. The binding of the above copy has cost £2. 10*s*.

11188 **Vernon Gallery** of British Art, Engravings from the Works of British Artists in the National Gallery, Presented to the Nation by the late Robert Vernon, Esq. 5 vols. atlas folio, 152 *beautiful engravings, including the most important productions of Turner, Landseer, David Roberts, Stanfield, Webster, Callcott, Collins, Creswick, Maclise, and others, engraved in the highest style of Art by Willmore and other first-class engravers, in the best state*, BRILLIANT ARTIST'S PROOFS ON INDIA PAPER BEFORE ANY WORDS UNDER THE PLATES, atlas folio (pub. at £131. 15*s*), *in portfolio*, £30. 1849-53

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This splendid Collection was formed by that eminent Patron of Art, Robert Vernon, Esq., by whom it was presented to the British Nation. It comprises some of the chief Works of Turner, Landseer, Stanfield, Leslie, Collins, Cooper, Roberts, Webster, Cooke, Callcott, Etty, Mulready, Newton, Stothard and other highly distinguished British Artists.

France.

11189 CABINET DU ROY: Tableaux du Cabinet du Roi, impl. folio, 36 *fine engravings after the Old Masters, by Edelinck, Masson, Picart, &c. old French red morocco, gilt edges, with the Royal Arms of France on sides*, £12. *Paris* (1750)

11190 MUSEE FRANÇAIS, ou COLLECTION COMPLETE DES TABLEAUX, STATUES ET BAS-RELIEFS, qui composent la Collection Nationale, avec l'Explication des Sujets, et des Discours sur la Peinture, la Sculpture, et la Gravure, par S. C. Croze-Magnan, Visconti et David, publiée par Robillard-Peronville et Laurent, 4 vols. in 5, atlas folio, 343 *plates*, ORIGINAL EDITION, *fine impressions, original half binding, uncut*, £50. 1803-11

11191 MUSÉE ROYAL, Recueil de Gravures d'après les plus beaux Tableaux, Statues et Bas-Reliefs, de la Collection Royale, par LAURENT, 2 vols. atlas folio, 161 *beautiful plates*, PROOFS BEFORE LETTERS, *green morocco extra, gold borders, gilt edges*, RARE, £72. *Paris*, 1816-18

Published in 80 livraisons of 48 francs each, being 3840 francs; priced, 1820, J. Bohn, £105, mor. £130; 1832, H. Bohn, £120; 1840, Payne and Foss, £105.

11192 MUSÉE FRANÇAIS ET MUSÉE ROYAL, 6 vols. atlas folio, 504 *plates, fine impressions, red* MOROCCO *extra, gilt borders*, £84. *Paris*, 1803-18

These two grand works were published *unbound* at 5560 francs, or £223; cost of binding £50—total cost £273.

As usual there is a slight variation in the style of binding of the two works here put together as ONE SET.

11193 MUSÉE NAPOLEON: GALERIE DU MUSEE FRANCAIS [NAPOLEON], publiée par Filhol, et redigée par J. Lavallée, 10 vols. impl. 8vo. 720 *beautiful engravings, brilliant impressions, fine copy in green* MOROCCO *extra, gilt edges, with the Imperial Eagle in gold on sides*, £14. *Paris*, 1814-15

11194 ——— the same, LARGE PAPER, PROOFS *before Letters, bds. uncut*, £35. 1804-14

LARGE PAPER PROOF copies are very scarce, and the impressions much superior to those of the ordinary state.

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11195 **Luxembourg Gallery.** GALERIE DU PALACE DU LUXEMBOURG, peinte par Rubens, atlas folio, 25 *beautiful engravings by Vermeulen, Audran, &c.* BRILLIANT PROOF IMPRESSIONS *before the numbers, very fine copy, red* MOROCCO *extra, with borders of gold, gilt edges, by Petit*, £12. 12*s* *Paris*, 1710

11196 **Versailles Gallery.** La grande Galerie de Versailles, peinte par Ch. Le Brun, dessinée par Massé, atlas folio, 52 *fine large plates, old impressions, old russia*, £3. *Paris*, 1752

Germany and Austria.

11197 **Dresden Gallery (the Engraved).** GALERIE ROYALE DE DRESDE, 3 vols. atlas folio, *containing* 156 VERY LARGE AND BEAUTIFUL ENGRAVINGS AFTER THE OLD MASTERS, *executed by*

Kilian, Folkema, Houbraken, Ridinger, Tanjé, Basan, Beauvarlet and all the best artists of the day; BRILLIANT IMPRESSIONS, *with the two additional and rare portraits of Augustus III, King of Poland, and his Queen, the text by Baron Heineken, superbly half bound purple morocco, gilt edges,* £42. *Dresden,* 1735-67-1850

11198 DRESDEN GALLERY, the same, recent impressions, 3 vols. atlas folio, *portraits and* 156 *fine engravings, hf. bd. green morocco,* £25. *ib.* 1853-67-1850

11199 **Dresden Gallery (the Lithographed).** Les Principaux Tableaux de la GALERIE ROYALE de DRESDE, lithographiés d'après les Originaux, avec des Explications en Allemand et en Français: publiés par Francois HANFSTAENGL: Die vorzüglichsten Gemälde der Königlichen Galerie in Dresden, nach den Originalen auf Stein gezeichnet: COMPLETE, the 60 livraisons in 3 vols. atlas folio, *containing* 193 *original* INDIA PROOFS, OLD IMPRESSIONS, *hf. russia, rare,* £20. *Dresden,* 1836-49

Collation of a perfect copy: 2 titles; frontispiece; portraits of Friedrich August, König von Sachsen, of Maria, Königin von Sachsen, of Hansfstängl (the artist); 6 leaves of preface; text pp. 196; 190 plates. Lord Farnham's copy, 187 *plates only,* fetched £59. 17*s.*

"La Galerie de Dresde jouit à juste titre d'une haute célébrité, tant à cause du nombre des tableaux qu'elle renferme qu'à cause de leur choix."

Duchesne V. d'un Iconophile.

11200 **Munich. Boisserée Gallery now at Munich (No. 1):** GALLERY OF THE OLD GERMAN MASTERS, formerly at Stuttgart, in the possession of the Brothers BOISSERÉE, now removed to Munich, 120 superb Plates, executed under the direction of STRIXNER, engraved in lithography, heightened by tints, and so admirably done as to be scarcely distinguishable from the most perfect line engravings, *mounted on drab coloured drawing paper,* 2 vols. in 1, elephant folio (pub. at £105.), *hf. bd. red roan,* £14. *Stuttgart und München,* 1821-36

11201 ——— another, a very early copy, in 2 vols. elephant folio, *hf. morocco,* £25. 1821-36

All the plates in both copies carefully mounted on drab paper.

Priced in 1841, H. Bohn, £63. In 1852 a copy fetched, at Sotheby's, £40; 1866, Scarisbrick's, £28. 10*s*; 1868, Lord Farnham's, £34.

☞ This work forms the COMPANION to the "PINAKOTHEK."

*** B. Q. having bought all the remaining plates and the stones of this grand Gallery, sells each plate separately. A list of the plates can be had.

To all engaged in the study of Christian Mythology and Christian Art, to all Painters and Sculptors, the Boisserée Gallery is of especial interest, as it is the best collection of the mediæval and ecclesiastical conceptions of the portraits of Christ, the Holy Family, the Apostles, and the Saints of the Christian Church.

In no other paintings is the same religious depth of feeling found expressed. The alphabetical Index of subjects facilitates research, as several portraits have been treated with variations by different artists.

La collection de peintures d'après laquelle ce magnifique recueil est publié, et qui fait maintenant partie de la galerie royale de Munich, se compose de 320 morçeaux; mais l'ouvrage que nous annonçons ne presente qu'un choix des objets les plus nécessaires pour former une histoire à peu près complète de la peinture allemande et flamande, par les monuments mêmes.

Elle est divisée en trois séries principales : la première contient les peintures du XIVe siècle, la seconde celles du XVe, et la troisième celles du XVIe.

☞ "C'est dans cet ouvrage que, sous le crayon de M. Strixner, la lithographie semble avoir atteint le plus haut degré de perfection en Allemagne."—*Brunet.*

11208 Munich Gallery. (No. 2) COLLECTION OF THE PRINCIPAL PICTURES OF THE PINACOTHEK IN MUNICH, *lithographed by* STRIXNER, PILOTY, HOHE, SELB *and* FLACHENNEKKER, 204 *superb lithographs on India paper, mounted on Cartridge Paper,* in two thick vols. atlas folio (*sells* unbound about £68.), *hf. bd. roan,* £14. *Munich,* 1817-36

A number of the plates in this magnificent work are sold separately. For the subjects and prices, see separate Prospectus, which may be had on application.

11209 GALERIE Impériale Royale au BELVÉDÈRE à VIENNE d'après les Dessins de S. de Perger avec un Texte explicatif en Français et en Allemand per C. Haas, Vols. I-II, 4to. 124 *fine plates after the old Masters, fine impressions, hf. morocco, uncut, top edges gilt,* £3. 10*s* *Vienne,* 1821-23

The complete work, 4 vols. 240 plates, is worth £16.

The celebrated Belvidere Gallery at Vienna is perhaps the most popular of all the Continental Picture Galleries. Its contents have been chosen with consummate taste, and include choice examples of all the great painters, and many fine specimens of the work of the older and little-known masters.

Italy.

11210 ETRURIA PITTRICE, OVVERO STORIA DELLA PITTURA TOSCANA, dedotta dai suoi Monumenti dal Secolo X sino al presente, 2 vols. royal folio, *frontispiece and* 121 *beautiful engravings, exhibiting the chefs-d'œuvre of so many of the most celebrated Italian artists, with vignette portraits of each, and biographical sketches, calf neat,* £10. 10*s* *Firenze,* 1791-95

Priced, 1829, J. Bohn, mor. £18 ; it fetched, 1856, Adamson, hf. bd. £11. 5*s*.

The text is in Italian and French, and was contributed by Lastri. The plates are engraved by the first artists of Italy.

The greater part of these paintings are not engraved in any other collection, but many of them are described in Lanzi's History of Painting in Italy.

The 24th subject, the Martyrdom of St. Sebastian, after A. Pollaiolo, consists of two plates, both numbered 24. This is not mentioned in the text, and the second plate, which is an outline engraving, might therefore be easily missed.

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2; Clocks, Candelabra and Candlesticks, 5; Panels, 5; Commodes, 4; Arabesques for Walls, etc. 35; Iron Work, Gates and Balustrades, 5; Panels and Ceilings, 7; Parterres for GARDENS, 10; Capitals of Columns, 5; Cheminées, *dedicated to Mansard*, 20; Pompes Funebres et Devises, 22; Medals, 8; Doors, 6; Fetes and various subjects; etc.

11577 BERAIN, L'ŒUVRE DE: another very fine collection, mounted on drawing paper, in 2 vols. atlas folio, *containing portrait, engraved title and* 145 *plates, superb impressions,* MANY BEING BEFORE THE LETTERS AND NUMBERS, *bound in old calf, sides richly tooled, from the Beckford library, Hamilton Palace,* £175. *Paris, Thuret* (1709)

CONTENTS: Portrait and engraved title, 2 *plates;* Coffers, Candelabra, Frescoes and Wall Decorations, series A-G, 35; Gates and Balustrades, 5; Parterres for Gardens, 13; Candlesticks and Clocks, 5; Roman Arms, 1; Dessins de Cheminées, Ceilings, 8; Pompes Funebres, 10; Ornamental Letters, 6; Designs for Panels, etc. 10.

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CONTENTS:—Portrait and engraved title, 2 *plates;* Arabesques, 4; Frescoes, 14; Pedestals, 2; Ceilings, 9; Funeral Obsequies, 15, *some engraved by Le Pautre;* Fêtes, 2 on 1; Shipping, 2; Dessins de Cheminées, *dedicated to Mansard*, 20; Arabesques for Walls, &c. 25; Cornices, 1; Architectural Trophies, *with variation*, 2; Coffers and Candelabra, 2; Clocks, Arms, Candlesticks and Vases, 5; Iron Gates, Balconies, &c. 5; Iron Gates, Balconies, &c. 5; Parterres for Gardens, 10.

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GRUNER'S Ornamental Art, *see ante, page* 951.

11588 GUICHARD (M. Ed.) Dessins de Décoration des principaux maitres, reproduites sous la direction de, avec une étude sur l'Art Décoratif et des notices par M. Ernest Chesneau, 40 *fine plates of facsimiles from inedited examples, unbound in a portfolio*, £4. 8*s* *Paris*, 1881

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Collation: Dedication to Percy, Duke of Northumberland, plate numbered 56*, and 66 plates containing 435 numbered designs. Arranged according to the numerical sequence of the designs, the following plates are wrongly numbered: No. 10 misnumbered 15; 11, 12; 12, 14; 14, 11; 15, 16; 16, 18; 17, 19; 18, 25; 19, 20; 20, 17; 24, 23; 25, 24.

11620 ———— another copy, roy. folio, *the reissue, dedication and plates* 1-66 (*No.* 44 *absent*), *bds.* £10. (*made circa* 1801)

Plates 67-70 are four new plates published by Pergolesi's successor, in 1801.

Collation: The plates misnumbered in the original issue are not corrected, and the following are additional errors. 3 misnumbered 4; 4, 3; 8, 7; 23, 10; 21, 25; 18 is numbered 21, not 25 as in the early copies.

In this reissue, for the original plate 66, which dedicated the 13th part to Elizabeth, Duchess of Buccleugh (*sic*) and contained her grace's portrait, a new plate of designs (Nos. 432-449) was substituted.

The work originally came out in 13 parts, generally containing 5 plates each, at irregular intervals from May 1, 1777, to Aug. 30, 1792. The paper in the first issue is superfine imperial, in the reissue it is of a blueish tint and of very poor substance. In the reissue the dates of some of the early plates are altered from 1777 to 1778, etc.

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11644 DRUMMOND (J.) MEDIÆVAL TRIUMPHS and Processions, 4to. LARGE PAPER, 5 *plates and* 2 *vignettes, after Burgmair and others, with a plate of the procession of Charles V and the Pope added, sd.* 30*s* *Edinburgh,* 1874

Only fifty copies printed on Large Paper, with additional illustrations, for private circulation.

11645 CHARLES V. HOGENBERG'S PROCESSION OF POPE CLEMENT VII AND THE EMPEROR CHARLES V: a Reproduction in *facsimile* of the remarkable and rare series of Plates engraved by NICOLAS HOGENBERG, commemorating the PROCESSION OF CLEMENT VII AND THE EMPEROR CHARLES V AFTER THE CORONATION AT BOLOGNA, 24*th February,* 1530, 1 vol. royal folio, *a fine series of* 40 *plates, each* 14 *by* 12 *inches, forming a continuous picture of great interest to the student of History, Antiquities or the Fine Arts; and the value of this reproduction has been greatly enhanced by an Historical Introduction by Sir W. Stirling-Maxwell, illustrated by various contemporary Portraits of the Pope and the Emperor, and embellished by many Ornamental Designs in facsimile from books of the Sixteenth Century, hf. morocco,* £5. 5*s* *Edinburgh,* 1875

A copy of the rare original fetched £210 at Mr. Drummond's sale in Edinburgh, Nov. 1877.

England.

11646 SIDNEY'S (Sir Philip) FUNERAL PAGEANT. Here followeth the manner of the whole proceeding of his Funerall which was celebrated in St. Paules the 16 of Febr. 1586. . . . . This worke was first drawne and invented by THO. LANT Gent. s'vant to the saide Ho: Knight, and graven in copper by DERICK THEODORE DE BRY, 29 separate Plates arranged in succession, and *mounted on cloth to form a long roll* (42 *feet* 6 *inches by* 8 *inches*), £60. *London,* 1587

The only perfect copy of this Procession known is supposed to be that in the British Museum, which was purchased for £39. 18*s* in Gough's sale by Sir Joseph Banks. There are two other copies in the Heralds' College; but it is not known whether they are imperfect or not. The Pageant is, however, one of extraordinary rarity, as no copy has ever occurred in a public sale

except that of Sir Joseph Banks. The younger De Bry must have come to London specially to execute the work: it was not done abroad, as appears from the words "graven in copper by Derick Theodor de Bry in the Citty of London 1587." The first plate contains a fine portrait of Sir Philip Sidney and a representation of the *Black Pynnes*, the vessel which conveyed his remains back to London, with a short biography signed by Lant. Plates 30 to 34 are absent in this copy, which, however, contains duplicates of some, making up the thirty-four sheets.

In addition to the double charm of Sidney's name and the artist's work, a further interest attaches to this remarkable roll in the portraits it contains of various distinguished men, the hero's friends and kinsmen—Fulke Greville, Sir John Harrington, and others.

11647 LONDON. The Fishmongers' Pageant on Lord Mayor's Day, 1616: Chrysanaleia, the Golden Fishing, devised by Anthony Munday, Citizen and Draper, represented in 12 Plates by H. Shaw, from contemporary Drawings in the Possession of the Worshipful Company of Fishmongers: with illustrative Documents and Introduction by J. G. Nichols, royal folio, 12 *coloured plates heightened with gold, having the Arms of the Company and of the* 38 *Members, who have been Lord Mayors, between* 1349 *and* 1826, *richly emblazoned in gold, silver and colours, russia extra, gilt edges, by C. Lewis*, £16. 1844

Of this highly interesting work only 27 copies were printed at the expense of the Fishmongers' Company; and with the exception of the copy retained in their Library, this is the only one **with the arms illuminated.**

11648 Norwich Corporation. Notices and Illustrations of the Costume, Processions, Pageantry, etc. formerly displayed by the Corporation of Norwich, royal folio, large paper, 21 *fine plates, those of costume being coloured by hand, half morocco, uncut*, £7. *Norwich*, 1850

11649 OGILBY (John) the Entertainment of H.M. Charles II through the City of London to his Coronation in Westminster Hall, large folio, *portrait, Coat of Arms, and* 12 *folding plates of the Processions and Triumphal Arches, old English red morocco, gilt edges*, £7. 7*s* 1662

France.

11650 Malpoy. Entrée de tres haut et tres puissant Prince Henry de Bourbon, Prince de Condé en la Ville de Dijon, le 30 de Septembre, 1632 (par P. Malpoy), sm. folio, *with* 5 *plates, old leather binding, from the Sunderland library*, £10. *Dijon, Guyot*, 1632

Rare. Contains 86 pages, and 5 plates by Gautheron de Millot. Plain margins wormed.

11651 Louis XIV. Entrée de Louis XIV et Marie Thérèse, son Epouse, dans la Ville de Paris, folio, *frontispiece*, 2 *portraits, and plates by Marot, old French red morocco*, £2. 2*s* *Paris*, 1662

11652 RENÉ d'ANJOU. Les Tournois du Roi René, d'après les Manuscrits et les Dessins originaux de la Bibliothèque Royale, publiés par Champollion Figeac pour le texte et les notes explicatives, et L. J. J. Dubois pour les planches, atlas folio, *coloured frontispiece and* 20 *coloured plates, including portraits of the King and Queen, tournaments and details of armour and costume, half morocco*, very rare, £10. 10*s* *Paris*, 1826

Germany.

11653 FRIEDERICHEN PFALTZGRAVEN bey Rhein, &c. Reisz, Empfahung dess Ritterlichen Ordens, Heyrath und Heimführung der PRINCESSIN ELIZABETHEN *Tochter Jacobi I*, small 4to. *plates by De Bry, vellum, rare, unknown to Lowndes*, £3. 16*s*
(*Heidelberg*) *G. Vögelin*, 1613

The Marriage Festivities of Frederic V, Elector-Palatine, with Elizabeth, only *daughter* of James I, King of England, and *mother* of Prince Rupert.

11654 **Festivities of the Duke of Würtemberg.** DELINEATION der fürstlichen Auffzüg und Ritterspilen des Fürsten Johann Friderich Hertzogen zu Württemberg, etc. durch Esaiam von Hulsen, folio, 92 *curious plates (five missing) of Processions, Festivities, Tournaments, etc. hf. vellum*, £3. *Tübingen*, 1618

Italy.

11655 DESCRIZIONE DELLE FESTE fatte nelle Reali Nozze de' Sereniss. Principi di Toscana D. Cosimo de Medici e Maria Maddalena, Arciducessa di Austria, *folding plates of Tournaments*—Discorso di D. Crisostomo Talenti di Vallombroso per le Nozze—2 vols. in 1, sm. 4to. *vellum*, 7*s* *Firenze*, 1608

11656 DESCRIZIONE delle Feste celebrate in Parma l'anno 1769 per le Nozze di sua Altezza Reale l'Infante Don Fernando colla Reale Archiducessa Maria Amalia, imp. folio, 31 *very fine plates of Costume, Buildings, and Fireworks, calf gilt, with the arms of the Princely pair on the sides*, 36*s* *Parma*, 1769

Lorraine.

11657 POMPA FUNEBRIS . . . . Pourtraict du convoy fait en pompe funebre a Nancy Capitale de Lorraine, au trāsport du corps de feu Serenissime Prince, CHARLES III du nom par la grace de Dieu 63e Duc de Lorraine & 30e Marchis, Duc de Calabre, Bar, Gueldres, Marquis de Pont-à-Mousson . . . . Premieremēt le 17e Jullet 1608, depuis l'Hostel Ducal jusques en l'Église de S. George . . . . Ledit convoy figuré en 48. tables . . . . Nancei . . . . Claudius de la Ruelle inventor. Fridericus Brentel fecit. Herman de Loye excudit. 48 *plates oblong folio*

POURTRAICTZ DES CEREMONIES, honneurs, et pompes funebres faitz au corps de feu serenissime prince Charles 3 du nom. Claudius de la Ruelle Inventor. Fridericus Brentel fecit. 7 *very large plates*

LORDRE TENU AU MARCHER parmy la ville de Nancy Capitale de Loraine, à l'entree en icelle du serenissime Prince Henry IIe du nom par la grace de Dieu 64e Duc de Lorraine et 31e Marchis . . . le xx Apvril 1610 pour son Duché de Lorraine. Ledit Ordre figuré en 12 tables dont est Inventeur Claude de la Ruelle, Conseiller, Secretaire destat . . . . Mathæus Meryan fecit. 12 *plates oblong folio*

COMME SON ALTESSE DE LORRAINE Monseigneur le Duc Henry second du nom va a l'Eglise, y convoyé, tant par les Evesques et les Princes de son sang, que par les Comtes, Barons,

Seigneurs et Gentilzhommes, Ministres et Officiers de son Estat et Maison, estans en Cour, et tous icy sans tenir rang. C. D. L. R. Inventor. Fridericus Brentel fecit. Herman de Loye excudit. Nancej. In Majo 1611. 4 *plates oblong folio*

—— the above as described, 71 *remarkably fine plates oblong folio, comprising many hundred figures in characteristic* COSTUME, VERY RARE, £18. *Nancy* (1611)

One of the scarcest and most remarkable of Pageants. The two or three copies which have been sold all vary in their contents. The above should have three more plates in the *Pourtraictz des Ceremonies*, and the first plate is composed of three engravings, of which two are in the present copy.

Low Countries.

11658 BOCHII (J.) Descriptio Publicæ Gratulationis Spectaculorum et Ludorum in adventu Principis Ernesti Archiducis Austriæ; cui est præfixa de Belgii Principatu narratio, cum Carmine Panegyrico et Oratio funebris in Archiducis Ernesti obitum, folio, 33 *fine plates of Triumphal Arches, etc. calf*, 24*s* *Antv. Plantin.* 1595

11659 BOCHII Descriptio Publicæ Gratulationis, Spectaculorum et Ludorum in adventu Principis Ernesti Archiducis Austriæ, Antv. editorum, anno MDXCIIII. 33 *fine plates, Antv. Plantin.* 1595 —BOCHII (J.) Narratio Inaugurationis Alberti Maximil. et Isabellæ Eug. Philippi II filiæ, &c. folio, *with* 28 *fine large plates of Porticoes, Triumphal Arches, Fireworks, &c. in celebration of the Entry and Inauguration of the Archduke Albert of Austria as Prince of Belgium*—together 3 vols. in 1, folio, *vellum*, £2. 16*s* *Antv. Plantin.* 1592-1602

11660 Charles II (*King of England*). Relation en forme de Journal du Voyage et Sejour que Charles II, Roy de la Grande Bretagne a fait en Hollande depuis le 25 May jusques au Juin 1660, folio, *portrait and* 6 *large folding plates, old calf*, £4. *La Haye*, 1660

With the autograph of John Evelyn on the title.

11661 PHILIP II. La tres admirable Entree du Prince Philipes d'Espaignes, filz de l'Empereur Charles V, ensemble la vraye description des Spectacles, etc. en Anvers, 1549, descrite par C. GRAPHEUS, sm. folio, *curious large woodcuts of the Triumphal Arches and Decorations, vellum*, RARE, £3. 5*s* *Anvers*, 1549

A curious old book. A slight imperfection in the text is rectified by a copy of the Dutch Edition bound up with it.

11662 Charles V (Emperor) FUNERAL OF: AMPLISSIMO HOC APPARATU et pulchro ordine POMPA FUNEBRIS BRUXELLIS à Palatio ad divæ Gudulae templum processit, cum rex Hispaniarum Philippus CAROLI V ROM. IMP. parenti moestissimus justa solveret, obl. atlas folio, 37 *coloured plates of the procession, containing* **Historical Portraits** *of the Mourners who represent the chief Nobles of Spain, the Low Countries, Germany, etc. in their* COURT COSTUME, *with their bearings and Insignia, hf. bd. as described below*, £30. *Hagae-Comit.* (1558) *Henricus Hondius*, 1619

Suite précieuse de 37 grandes planches, y compris les 3 planches nouvelles,

de l'invention de Hondius, représentant des sujets de la *Danse des Morts*, publiées ici pour la première fois. C'est, comme on sait, la grande cérémonie des pompes funèbres faites à Bruxelles en l'honneur de Charles-Quint, que ces planches représentent; elles ont été gravées en 1559 per Jean et Lucas Duetecum; la grande réputation qu'on fit, et a juste titre, a ces estampes, en nécessita divers tirages pendant la fin du XVIe siècle; enfin Hondius se procura les cuivres de ces gravures, et en donna une edition augmentée de 3 planches.

L'exemplaire de M. Capron provenant de la vente Borluut, il est monté avec soin, et COLORIÉ ANCIENNEMENT. Cet amateur y a fait ajouter un portrait de Charles-Quint, gravé par *F. Hogenberg* (*Hans Liefrinck excud.*) vers 1550, et celui de Philippe II, par Morin, d'après le Titien.

The excessive rarity of these plates arises from their having served to ornament the walls of houses, public places, etc. In consequence, nearly the whole have been destroyed.

11663 FRANCQUART (L.) Pompa Funebris Alberti Archiducis Austriæ, cum vita principis scriptore E. Puteano, sm. folio, *front. and* 64 *plates of the Mourners in rich* COURT DRESS, *stained and mended, title defective, hf. bd.* 25*s* *Bruxellæ*, 1623

The text is written in Latin, Spanish, French, and Flemish.

Russia.

11664 ELIZABETH I. Opisanie Koronatzii, &c. An Account of the Empress Elizabeth Petrofna entering Moscow on 28th February, and being crowned on 25 April, 1742, in Russian, folio, *full-length mezzotint portrait of the Empress by Strenglin, after Caravaca, vignettes and* 49 *beautiful engravings of the ceremonies, rejoicings and fireworks, with the Coronation Robes, etc. and Regalia,* THE DEDICATION COPY *to the Empress Elizabeth,* ON THICK PAPER, *in old red morocco, gilt edges, with her crowned cypher and Arms in gold on sides,* EXTREMELY RARE, *even in Russia, from the Beckford library, Hamilton Palace,* £35. *St. Petersburg*, 1744

On account of its rarity, the text was reprinted at St. Petersburgh in 8vo. limited to 30 copies.

Painters: their Lives and Portraits.

11665 BECKFORD'S biographical Memoirs of extraordinary Painters (a Jeu d'Esprit), 8vo. *hf. morocco*, 8*s* 1780

English.

11666 DAWE (G.) Life of George Morland, with remarks on his works, 8vo. *port. and* 4 *plates of his Drawings, bds.* 7*s* 6*d* 1807

11667 PILKINGTON (M.) Dictionary of Painters, 2 vols. 8vo. *hf. morocco gilt tops*, 18*s* 1829

11668 ——— new edition, by Cunningham, 8vo. *cloth*, 10*s* 1840

11669 ROMNEY (Rev. J.) Memoirs of the Life and works of George Romney, 4to. *portrait, bds.* 7*s* 6*d* 1830

11670 WILKIE. CUNNINGHAM'S Life of Sir David Wilkie, 3 vols. 8vo. *portrait, cloth*, 21*s* 1843

Italian.

11671 CONDIVI (A.) Vita di Michelangelo Buonarroti, 8vo. *portrait, hf. calf*, 10*s* *Pisa*, 1823

11672 CORREGGIO. Memorie istoriche di Antonio Allegri, detto il Correggio (per il P. Luigi Pungileoni), 3 vols. 8vo. FINE PAPER, *portrait, sd.* 6*s* *Parma*, 1817-21

11673 JAMESON (Mrs.) Memoirs of the early Italian Painters, from Cimabue to Bassano, 2 vols. in 1, 16mo. *numerous woodcuts, hf. russia*, 5*s* 1845

11674 PASCOLI, Vita de pittori, scultori ed architetti moderni, 3 vols. sm. 4to. *vellum*, 12*s* *Roma*, 1730

11675 VASARI (Giorgio, *Pittore e Architetto Aretino*) VITE DE' PIU ECCELLENTI ARCHITETTI, PITTORI, et SCULTORI ITALIANI, da Cimabue insino a' tempi nostri, 3 vols. in 2, sm. 4to. **Editio Princeps,** *vellum, fine copy*, £8. 8*s* *Firenze, L. Torrentino*, 1550

11676 ——— another copy, 3 vols. in 2, small 4to. *a few pages misplaced, old calf*, £5. 1550

11677 ——— another copy, 3 vols. in 2, small 4to. *with MS. notes, old binding*, £4. 1550

This first edition contains passages rigidly suppressed in the subsequent, amongst which is the remarkable one relative to the infidelity of Leonardo da Vinci.

11678 VASARI, Vite de' piu eccellenti Pittori, 3 vols. in 2, small 4to. *numerous spirited woodcut portraits, with the autograph of B. R. Haydon (the English painter), old calf*, £3. 3*s* *Fiorenza, Giunti*, 1568

11679 ——— the same, 3 vols. 4to. *the second volume wants leaves Lll 2 and 3, fine woodcut portraits*, PIUS VIITH'S COPY, *in vellum, with Papal Arms in gold on sides*, 36*s* *Fiorenza, Giunti*, 1568

11680 ——— the same, 3 vols. 4to. *very fine tall copy in russia, by Roger Payne*, £12. 12*s* 1568

11681 ——— another very tall copy, 3 vols. in 1, 4to. *portraits, old stamped hogskin*, £10. 1568

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11682 VASARI, Vite de' Pittori, 3 vols. stout sm. 4to. *portraits engraved on copper, fine copy in vellum*, £2. 2*s* *Roma*, 1759

11683 ——— Vite de' Pittori, etc. 7 vols. 8vo. *green morocco*, 30*s* *Livorno*, 1767

11684 VASARI, Vite de' Pittori, 11 vols. sm. 4to. LARGE PAPER, *very fine impressions of the numerous portraits, Italian calf*, £2. 10*s* *Siena*, 1791-94

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11686 VASARI, Vite de' Pittori, Scultori e Architetti, pubblicate per cura di una Società di Amatori delle Arti belle, 14 vols. in 7, sm. 8vo. *woodcut portraits, hf. red morocco*, £4. 4*s* *Firenze*, 1846

"In perusing his Lives, I fancy myself listening to the individuals of whom he has collected the traditions and the precepts. It was thus, think I, that Rafaello and Andrea imparted these facts to their scholars; thus spoke Buonaroti; the friends of Giorgione heard this from Vinci and Porta, and in this manner must have related it to him. I am delighted with the facts, and also with the luminous, simple, and natural manner in which they are expressed, interwoven with the technical terms that originated in Florence, and worthy of every writer whose subject is the fine arts."—*Lanzi.*

11687 VASARI, Ragionamenti sopra le inventioni da lui dipinte in Firenze, sm. 4to. *some leaves stained, vellum*, 5*s* *Firenze*, 1588

——— *see ante*—D'AGINCOURT, ROSINI.

11688 **Ancona.** RICCI (Amico) Memorie storiche sulle arti e degli Artisti della Marca di Ancona, 2 vols. 8vo. *sd.* 7*s* 6*d* *Macerata*, 1834

11689 **Bologna.** MALVASIA, FELSINA PITTRICE, Vite de Pittori Bolognesi, 2 vols. sm. 4to. *numerous portraits and woodcuts, half vellum, Bologna*, 1678—CRESPI, Vite non descritte nella Felsina Pittrice, 1 vol. *nearly* 60 *portraits*, 1769—together 3 vols. sm. 4to. *bound*, 16*s* 1678-1769

11690 ——— the same, 3 vols. sm. 4to. *hf. calf neat*, 20*s* 1678-1769

11691 ——— Felsina pittrice; con aggiunte e note inedite, 2 vols. 8vo. *portraits, sd.* 10*s* *Bologna*, 1841

11692 VITTORIA, Osservazioni sopra il libro della Felsina pittrice, 8vo. *vellum*, 2*s* *Roma*, 1703

——— *see also* **Galleries**: FELSINA PITTRICE.

11693 **Ferrara.** BARUFFALDI, Vite de' Pittori e Scultori Ferraresi, 2 vols. 8vo. *portraits, sd.* 10*s* *Ferrara*, 1844

11694 **Genoa.** SOPRANI, Vite de' Pittori, Scultori, ed Architetti Genovesi, sm. 4to. *portraits, vellum*, 7*s* 6*d* *Genova*, 1674

11695 ——— another edition, 2 vols. 4to. *numerous portraits, vellum*, 20*s* *Genova*, 1760-69

11696 **Messina.** Memorie de Pittori Messinesi e degli Esteri, 8vo. 27 *portraits, sd.* 10*s* *Messina*, 1821

11697 **Naples.** DOMINICI (Bernardo de) Vite de Pittori, Scultori ed Architetti NAPOLETANI, 3 vols. sm. 4to. *hf. bd. uncut*, 25*s* *Napoli*, 1742-45

"It is extremely scarce, and but for the kindness of friends both in Italy and England, I should have been unable to refer to it. The work is a storehouse of information respecting the Neapolitan artists of the sixteenth and seventeenth centuries, and many citations are also given verbatim from the MS. collections of the painters Giovanni Angelo Criscuolo, Massimo Stanzioni, and others, respecting the history of Art at Naples."—*Lord Lindsay's Christian Art*, Vol. II, p. 148.

11698 **Venice.** RIDOLFI, Maraviglie dell' Arte, ovvero Vite de gl' illustri PITTORI VENETI, 2 vols. in 1, stout sm. 4to. *frontispieces, and* 38 *plates of Portraits, fine impressions, fine copy in old calf*, 30*s* *Venetia*, 1648

Low Countries.

11699 BALKEMA, Biographie des peintres flamands et hollandais, 8vo. *front. hf. bd.* 3*s* 6*d* *Gand*, 1844

11707 HOUBRAKEN (A.) groote Schouburgh der Nederlantsche Konstschilders en Schilderessen, 3 vols. sm. 8vo. *first and brilliant impressions of the numerous fine Portraits, calf neat*, 30*s* *Amst.* 1718-21

VANDYCK—*see* ALPHABET.

11708 WEYERMAN (J. C.) Levens-Beschryvingen der Nederlandsche Konst-Schilderessen, 3 vols. small 4to. *numerous portraits by J. Houbraken, and beautiful vignettes by Picart, fine copy, calf*, 36*s* *'s Gravenhage*, 1729

Portraits.

11709 ALBI (P. Henry) *de la Comp. de Jesus.* Eloges Historiques des Cardinaux Illustres, François et Estrangers mis en parallele, avec leurs Pourtraits au naturel, 4to. LARGE PAPER, *ruled with red lines, but the bottom margin of the title-leaf cut off*, 40 *fine copperplate portraits, old French crimson morocco gilt, with arms and initials of* PRESIDENT SEGUIER *on the back and sides, gilt edges*, FINE COPY, £15. *Paris, A. de Cay*, 1644

From the Sunderland library.

11710 APOCALYPSIS insignium aliquot Hæresiarcharum, qua Visiones et insomnia ipsis per somnia patefactæ, &c. revelantur, interprete H. S. F. D. M. D..12mo. *portraits of the* MÜNSTER ANABAPTISTS *on text, red morocco, gilt edges, with silk linings, from Bp. Van Mildert's library, rare*, 20*s* *Lug. Bat.* 1608

11711 ARLANIBÆUS (Philippus) Arma Suecica; hoc est descriptio Belli quod Gustavus Adolphus contra Ferdinandi III Imp. exercitum in Germania gessit ab anno 1630 ad 1632, sm. 4to. *engraved title and 7 portraits by Hulsius, calf*, £3. 3*s* (*Francof.*) 1631

This work is little known and very rare. The portraits are those of Tilly, Wallenstein, the Emperor, the King, and others.

10712 BELGICÆ Pacificatorum vera delineatio: Pourtraictures vraye des Pacificateurs des Pays-bas, sm. 4to. *engraved title and* 33 *fine portraits by* H. HONDIUS, *vellum, from the Sunderland collection*, 36*s* *Hagæ Com.* 1608

Among the portraits are those of three Englishmen, viz.: James I, Sir Richard Spencer, and Sir Ralph Winwood.

11713 BEZÆ (T.) Icones, id est veræ Imagines virorum doctrina simul et pietate illustrium quibus adjecta sunt EMBLEMATA, sm. 4to. *woodcut portraits, including those of* CRANMER, KNOX, *and other English and Scotch men, also* 43 *very pretty cuts of* EMBLEMS *within elegant Cartouches, fine large copy, vellum*, 36*s* *Genevæ*, 1580

11714 BOISSARDI (J. J.) Bibliotheca sive Thesaurus Virtutis et Gloriæ, 5 parts in 2 vols. smallest 4to. *fine impressions of the portraits by* J. T. DE BRY, *calf gilt, with arms gilt on the sides*, £6. *Francofurti*, 1628-32

This edition contains a "Quinta pars Iconum," dated 1632, containing engraved title, 3 *leaves of Text, and* 20 *plates.* This fifth volume is required to make a set quite perfect.

To American collectors this fine series of Portraits is also interesting. Vol. I contains the Portrait of COLUMBUS, with his biography, 24 pp. Each portrait is surrounded by singularly tasteful Borders and Ornaments.

11715 BROMLEY (H.) Catalogue of Engraved British Portraits, in 2 vols. 4to. LARGE PAPER, *interleaved with some MS. additions by W. Clarke, author of the "Repertorium Bibliographicum," bds.* £2. 12*s* 6*d* 1793

11716 BRUCKERI (J.) Pinacotheca Scriptorum, nostra ætate Literis illustrium, 2 vols. folio, *containing* ONE HUNDRED AND FOURTEEN MEZZOTINT PORTRAITS OF THE MOST EMINENT LITERARY CHARACTERS OF THE PERIOD, *including the* 13 *additional ones, engraved by Haidius, fine original impressions, with Biographical Memoirs in Latin, hf. calf, uncut,* £2. 15*s* *August. Vind.* 1741-47

The Supplement is very rare, and was unknown to Brunet, who mentions only 100 portraits. Priced by Payne and Foss, 1840, morocco, £10. 10*s*.

"Cet ouvrage est peu connu en France; cependant il se recommande par le nom de l'auteur et par 100 Portraits gravés per Haid."—*Brunet.*

11717 BURGI (Petri Baptistæ) de Bello Suecico Commentarii, editio nova iconibus adornata, 16mo. *frontispiece and* 25 *fine portraits, calf,* 24*s* *Leodii, H. Edelmann,* 1643

This edition (printed by Ludovicus Elzevir, and bearing the Sphere on the title) is the only one which contains the portraits.

11718 CAMPO (Antonio, pittore) Cremona, fedelissima citta e Ritratti de DUCHI et DUCHESSE di MILANO, folio, *map, plates of Architecture, and a fine series of Portraits, etched by the author, without printed title, old calf,* 24*s* *Cremona,* 1585

11719 ——— the same, folio, *red morocco, cypher in gold on sides,* £6. 1585

On the back of the title is the Portrait of Philip II of Austria, the "Rex Catholicus."

11720 CANINI (G. A.) Iconografia, cioe Disegni d'Imagini de famosissimi Monarchi, Regi, Filosofi, Poeti ed Oratori dell' Antichita, folio, 110 *plates of Portraits from Gems and Medals, green vellum, with arms and monogram of J. J. Charon Marquis de Menars in gold on sides and back, from the Beckford library,* £2. 2*s* *Roma,* 1669

11721 CATALOGUES of Engraved French, Flemish, German and Italian Portraits, *neatly written Manuscripts,* 3 vols. 4to. *one volume illustrated with engraved portraits and cuts of arms, russia,* £4. 10*s* *Sæc.* XIX

Mr. W. J. White, the late Printseller of Brownlow Street, was the compiler of these Catalogues, which embody a large amount of labour and research. The dates of the birth and death of the individual is given where it was possible to do so.

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11830 PACHECO, Arte de la Pintura su Antiguedad y Grandezas, segunda edicion dirigida por Cruzada Villa Amil, 2 vols. small 4to. *half calf*, £4. 4*s* *Madrid*, 1866

An excellent specimen of typography and careful reproduction. It had long been a desideratum, and is now out of print.

"Pacheco deserves special notice, not only as a painter of various genius, but as the second master of Velasquez, and as one of the best historians of Spanish Art."—*Stirling's Artists of Spain.* Sir William Stirling mentions this book as "the work of many years and the garner into which he gathered the fruits of his extensive reading and observation. Palomino and Cean Bermudez drew from it great part of their materials; but as it has never been reprinted, it is now one of the curiosities of Spanish Bibliography." Mr. Ford had a copy; there is one in the British Museum; but the Bodleian and Cambridge University Library are stated by Sir William Stirling to be without it; and he had sought for it in vain in the *Bibliothèque Nationale.*

The book comprises several of Pacheco's poetical efforts, in which he is considered to excel. In the heading of one of these addressed to Velasquez on his picture of Philip IV on horseback, he describes himself as the father-in-law of the young painter. Pacheco recognizes in Velasquez the Apelles of this *more than Alexander* (the King).

11831 PALOMINO de Castro y VELASCO (D. Ant.) El Museo Pictorico y Escala Optica, Theorica de la Pintura, en que se describe su origen, essencia etc. 2 vols. small folio, *fronts. and plates, Spanish calf*, 25*s* *Madrid*, 1715-24

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There is no title, but this is presumably the work of Vaenius and Tempesta, of 1612, and ought not therefore to appear under Spanish Art.

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Privately printed for the London Bridge Committee.

"Alas," murmured I, "pass but another twenty years, and even thou, stately old London Bridge!—even *thou*—shalt live only in memory, and the draufts which are now made of thine image."—*Chronicles of London Bridge.*

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Plate 6 is repeated and Plate 55 is numbered 57; a few of the plates are printed on smaller paper than the rest, and are mounted.

——— *see post* ARCHITECTURE.

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Planches lithographiées par V. Adam, Arnout, Asselineau, Bachelier, etc. etc. 3 vols. impl. folio, 144 *large plates in tinted lithography* (pub. at 576 francs, in parts), *hf. bd. morocco*, £12. *Paris*, 1842-50

This book has now become SCARCE.

11966 JONES'S (Owen) ALHAMBRA: Plans, Elevations and Sections of the Alhambra, with the elaborate details of this beautiful specimen of Moorish Architecture, minutely displayed in 100 *beautifully engraved plates*, 67 *of which are* HIGHLY FINISHED IN GOLD AND COLOURS, from Drawings taken on the spot, by Jules Goury and Owen Jones, with a complete translation of the Arabic Inscriptions, and an historical notice of the Kings of Granada, by P. de Gayangos, 2 vols. impl. folio (pub. at £24.), *hf. bd. morocco*, £12. 1842

11967 ——— the same, LARGE PAPER, all the plain plates on INDIA PAPER, *those in colours printed with extra care and superior gold used for the gilded Ornaments and Decorations* (pub. at £36.), *hf. bd. morocco, gilt edges*, £16. 16*s* 1842

Some ignorant cataloguers print nonsense about this book, stating that the earlier copies are better COLOURED. There is only ONE EDITION of this work in two states, Small and Large Paper. The above is a Large Paper copy.

11968 KINSEY'S (W. M.) Portugal illustrated, impl. 8vo. *map*, 7 *Views on India Paper and* 9 *coloured plates of Costume, cloth*, 14*s* 1828

11969 MEUNIER'S Views in Spain: a Series of 51 copperplate engravings of Public Buildings, etc. in Madrid and other Spanish Cities, small oblong folio, *old calf, with the Marlborough Arms on sides*, VERY RARE, £5. (? 1680)

The inscriptions under the plates are in French and Spanish. The plates form one series; they are not numbered. The Views of Granada give the earliest representations of the Alhambra extant.

11970 MURPHY'S ARABIAN ANTIQUITIES OF SPAIN, representing in 100 very highly finished line engravings by LE KEUX, FINDEN, LANDSEER, G. COOKE, &c., the most remarkable Remains of the Architecture, Sculpture, Paintings, and Mosaics of the Spanish Arabs, now existing in the Peninsula, INCLUDING THE MAGNIFICENT PALACE OF ALHAMBRA; THE CELEBRATED MOSQUE AND BRIDGE AT CORDOVA; THE ROYAL VILLA OF GENERALIFFE; AND THE CASA DE CARBON; accompanied by letterpress descriptions, atlas folio, *fine impressions of the plates* (published at £42.), *new half morocco, gilt edges*, £6. 6*s* 1813

11971 ——— another copy, atlas folio, *in old hf. bd. red morocco, gilt edges*, £5. 1813

"The most splendid work of any period connected with that interesting kingdom, Spain, is Murphy's magnificent folio devoted to its Moorish Antiquities:—a work beyond all price, if the brilliancy and beauty of the plates be considered. Too much cannot be said in commendation of this extraordinary and most exquisite publication. . . . . The interiors described, both by the pencil and the pen, have the effect of enchantment. A delicacy, brilliancy, singularity, and even dazzling richness, are the characteristics of most of them."—*Dibdin's Bibliomania.*

In attestation of the extreme accuracy of these engravings, the publisher was favoured with a strong confirmatory opinion from a most distinguished scholar and traveller, who compared them some years since on the spot.

11972 MURPHY'S Plans, Elevations and Views of the Church of Batalha, Portugal, impl. folio, 27 *plates, hf. bd.* 20*s* 1836

11973 PONZ (Antonio) Viage de España, en que se da noticia de las cosas mas apreciables, y dignas de saberse, que hay en ella, 18 vols. *Madrid*, 1787-94—Viage fuera de España, 2 vols. *ibid.* 1785—in all 20 vols. 16mo. *many fine plates of Views, Antiquities, Architecture, Portraits, etc. complete, Spanish binding*, £2. 16*s* *Madrid*, 1787-94

Priced, 1821, Thorpe, £7. 7*s* ; 1829, John Bohn, £8. 18*s* 6*d* ; Jas. Bohn, £6. 6*s*. Drury's copy fetched £4. 16*s*.

11974 VOYAGE Pittoresque et Historique de l'Espagne, par Laborde, 4 vols. atlas folio, *fine plates, half bound purple morocco extra, gilt edges, by Simier, presentation copy from King Louis Philippe to Mr. Carr Standish*, £7. *Paris*, 1806-20

Views in Sweden and Norway.

11975 DAHLBERG, SUECIA ANTIQUA et HODIERNA, 3 vols. in 2, oblong folio, *containing upwards of* 350 *fine engravings of the Palaces, Gardens, Churches, Castles, Public Buildings, etc. of all parts of Sweden, with Coats of Arms of the Nobility and Gentry, old calf*, £2. 10*s* *Holmiæ*, 1693-1714

11976 ——— the same, 3 vols. in 1, oblong folio, *portrait of Charles XII, maps, views, &c. very fine impressions, old calf, borders of gold, gilt edges, from the Beckford library, Hamilton Palace*, £3. 10*s* *ib.* (1693-1714)

11977 ——— the same, 3 vols. in 1, LARGE PAPER, *fine impressions*, oblong royal folio, *old calf*, £4. 4*s*

11978 ——— the Text, in Latin and Swedish, by Lagerlof and Hemelin, pp. 1-104, 104, 125-132, *all published, folio, sewed, extremely rare*, £2. 16*s* *n. d.*

Fort bel ouvrage publié aux frais du roi de Suède par le comte de Dalberg. Les figures sont bien exécutées et representent des villes, des ports, des palais, des vues, des antiquités, des portraits, etc. First issue, reserved for presents.

11979 SUERIGE framstäldt i taflor, 23 parts in oblong impl. 4to. 92 *fine lithographic Views* (publ. £4. 4*s*), 12*s* *Göteborg*, 1850-55

Views in Switzerland.

11980 BERNER OBERLAND (das) Aquarelle von L. Robock mit Sagen von E. Osenbrüggen, oblong 4to. 20 *pretty plates in chromolithography, cloth gilt*, 24*s* *Darmstadt, n. d.* (*ca.* 1880)

11981 BROCKEDON (Wm.) PASSES OF THE ALPS, 2 vols. folio, LARGEST PAPER, 109 *beautifully executed* ENGRAVINGS *by E. Finden, and other eminent artists, including maps of the several Passes by Arrowsmith*, PROOFS ON INDIA PAPER *before the inscriptions, and a set of the* ETCHINGS *also on India paper* (pub. at £23.), SPLENDID COPY, *very richly and chastely bound in olive* MOROCCO *extra, dentelle gold borders, gilt edges, by Wright*, £16. 16*s* 1828-29

"Mr. Brockedon's very beautiful work on the Passes of the Alps, to which we have alluded in the present dissertation, is so accurate as to preclude, in a great measure, the necessity of an actual view of the ground."—*Cramer and Wickham on Hannibal's Passage over the Alps.*

11982 ILLUSTRATIONS of a TOUR in SWITZERLAND and NORTH ITALY: *a Series of* 196 *photos. by* FRITH, *and accomplished local Artists, carefully mounted on cartridge paper*, and bound in 2 vols. atlas 4to. *green morocco, gilt edges*, £10. 10*s* 1865

The mounting and binding alone cost £12. 12*s*.

Views in the East and in Africa.

11983 AGRA. Three drawings in water colours of the Taj Mahal and the Tombs of Shah Jehan and his Wife, with letterpress description, folio, 10*s* *ca.* 1800

11984 DE HELL (X. Hommaire) Voyage en Turquie et en Perse, exécuté par ordre du gouvernement français, pendant 1846-48; The ALBUM *of* 119 *Views, Architecture, Costume, Inscriptions, maps, etc. separately, hf. bd.* 36*s* *Paris*, 1859

11685 FORBES, ORIENTAL MEMOIRS: a Narrative of Seventeen Years' Residence in India, including Observations on parts of Africa and South America, and Journals of Four Indian Voyages, 4 vols. 4to. *portrait and plates of Manners, Customs, Architecture, Views, etc.; plates of Natural History beautifully* COLOURED, *calf neat*, £5. 10*s* 1813

11986 ——— another copy, 4 vols. impl. 4to. *full bound green morocco extra, gilt edges, by Mackenzie*, £10. 1813

A very handsome copy, with additional plates. This is the best picture of India, as it was nearly a hundred years ago.

11987 FRITH (F.) UPPER EGYPT and Ethiopia, 37 *fine photographs*, with descriptive lettterpress—LOWER EGYPT, Thebes, and the Pyramids, 37 *fine photographs*, with descriptive letterpress—together 24 parts, royal folio, 74 *beautiful photographs* (pub. at £12.), *sd.* £5. 5*s* 1857

11988 GRINDLAY (Capt. M.) Scenery, Costumes and Architecture, chiefly on the WESTERN side of INDIA (and including Ceylon), folio, 36 FINELY COLOURED ENGRAVINGS, *delicately finished by hand, after drawings by the Author, Roberts, Westall, Stanfield and others, green morocco extra, gold borders, gilt edges*, £6. 6*s* 1826

11989 HARRIS (Sir W. C.) Illustrations of the HIGHLANDS of ÆTHIOPIA, royal folio, *portrait and* 26 BEAUTIFULLY COLOURED *plates (exhibiting People and Seenery of the country)*, MOUNTED *on cardboard*, with descriptive letterpress, in a portfolio, 36*s* (? 1850)

11990 LABORDE (L. de) ET LINANT, Voyage de l'Arabie Pétrée, impl. folio, *numerous maps, woodcuts and* 69 *large engravings, half red morocco, gilt top*, £4. 4*s* *Paris*, 1830

11991 ——— the same, impl. fol. *purple morocco, gilt sides*, £5. 15*s* 1830

A very handsome book of picturesque views, full of fine plates, printed on India Paper, depicting Monuments and Antiquities, Tombs, Fortresses, Temples, and other Architectural Remains, containing also portraits of Natives, Plans, Maps, and Woodcuts. In 1855, Berry's copy fetched £12. 5*s*.

"More light has been thrown by the publication of this work on the Holy Writ than any other for a number of years."

11992 LABORDE (Leon de) Voyage en Orient (Asie Mineure et Syrie), publié avec le concours de A. de Laborde, Becker, et Hall, 2 vols. 260 *plates, bds.* £10. 10*s* *Paris*, 1837-63

A remarkable work of Art, containing plans of many unknown cities and monuments of those regions.

PACHO—*see ante under* Greece.

11993 ROBERTS (D.) HOLY LAND, SYRIA, IDUMEA, ARABIA, EGYPT, AND NUBIA, with descriptions by Rev. G. Croly and W. Brockedon, 6 vols. in 4, atlas folio, *portraits and* 247 *beautiful Views executed in tints, and several heightened with colours, hf. morocco, gilt edges, a very fine early subscriber's copy*, £20. 1842-49

11994 ——— the same, **Original** PROOFS, complete 41 parts, forming 6 vols. atlas folio, *portrait and* 247 *beautiful and most attractive plates of all the Remains and sites famous in* BIBLE HISTORY, *the chief Monuments of Art and Nature in* EGYPT, *etc.* (pub. at £48. in parts), *maroon morocco extra, gilt edges*, £36. 1842-49

In this, the Proof State, all the Vignettes are printed separately like the other plates, whilst in the ordinary copies the Vignettes are printed on the text.

For artistic finish and delicacy of expression the plates of the "PROOF COPIES" are by far preferable to the ordinary copies of the first or second issue, and they truly represent the original designs.

11195 ROBERTS' HOLY LAND, SYRIA, IDUMEA, AND ARABIA, 3 vols. 123 *magnificent plates*, 1842 —EGYPT AND NUBIA, 3 vols. 124 *plates*, 1846-9 —together 6 vols. atlas folio, 247 **plates, coloured to imitate the original Drawings**, *and mounted on cardboard, full maroon morocco extra, gold borders, gilt edges*, £112. 1842-49

A picked copy, with an exceptionally fine selection of the plates.

11996 ROBERTS' EGYPT and NUBIA, 3 vols. atlas folio, 124 *plates*, **coloured like drawings**, *hf. russia, rare*, £50. 1842-49

Roberts's "Holy Land and Egypt" is a really noble and grand publication. The great artist has represented, in his masterly style, all the famous sites and stupendous Architectural Remains of the land of the Bible, of Ancient Egypt, Nubia, etc., such as they appear now. Every one of the Engravings is a perfect work of art; to all Bible Readers, Oriental Scholars, and to gentlemen who have resided or travelled in the East, Roberts' works will afford the most pleasant reminiscences.

11997 SMITH (R. M.) and E. A. PORCHER, History of the recent Discoveries at Cyrene, made during an Expedition to the Cyrenaica in 1860-1, impl. 4to. 60 *lithographic views and plans, with* 16 *photographs of ancient Sculpture* (pub. £6. 6*s*), *cloth*, £3. 3*s* 1864

11998 TEXIER AND PULLAN'S Principal Ruins of ASIA MINOR illustrated and described, royal folio, *map and* 51 *plates of the Architecture and Ornaments of the Temples of Apollo Branchidæ; the Temple of Jupiter, Aizani; the Augusteum, Ancyra; the Temple of Venus Aphrodisias; Details of the Romans at Myra, Patera, Pergamus, etc.* (pub. at £4. 4*s*), *cloth extra*, 24*s* 1865

CONTENTS:—Introduction: Æolia; Towns of Æolia: Elaea, Grynium, Myrina, Cyme; Teos: An historical account of Teos; The Troad, Assos, and Pergamus: List of Coins of Mysia and the Troad; Priene, Branchidæ, and Heracleia: Priene, Sabranda, The City of Myus, Colophon and Erythræ.

Views in China.

11999 CHINESE DRAWINGS: Thirty-nine carefully finished drawings in colours on rice paper, representing Landscapes and Houses, with culture of the Silk-worm, the gathering of Tea, and the different stages of its manufacture, the Manufacture of Silk and other industries, &c. *the whole mounted on paper in a folio volume, bound in morocco, inlaid side, Oriental pattern, and lined inside with red leather, lettered "Oriental Drawings,"* £8. 8*s*

12000 CHINESE LANDSCAPES. Thirty-five exquisitely finished Drawings in Indian Ink, 22 inches by 16 each, of Mountain and River Scenery, with Temples and other buildings; Seaports with Shipping, etc., *evidently by a Chinese Artist, but so correct in drawing, perspective, and the use of light and shade, as to indicate some acquaintance with European art, mounted in an oblong portfolio,* £7. 10*s* *Sec.* XIX

12007 HELMAN, FAITS MEMORABLES des Empereurs de la Chine, 24 *coloured plates and engraved text*—Abrégé historique de la Vie de CONFUCIUS, 24 *coloured plates and engraved text*—CEREMONIES des Empereurs de la Chine, 24 *very large and finely coloured plates*—together 3 vols. in 1, royal folio, GRAND PAPIER, *hf. bd. olive morocco, gilt edges,* £6. 6*s* *Paris,* 1784

12008 THOMSON (J.) Illustrations of China and its People: *a Series of* 200 *Photographs,* with Letterpress descriptive of the places and people represented, 4 vols. royal folio (pub. at £12. 12*s*), *gilt cloth,* £6. 6*s* 1873

The best modern Pictorial work on China, highly praised by the most competent critics.

Views in America.

12009 EMPSON (C.) Narratives of South America, illustrating Manners, Castoms and Scenery, and numerous facts in Natural History, collected during four years' residence, atlas 4to. LARGE PAPER, *with double set of plates (one finely coloured like original drawings), half blue morocco, uncut, top edge gilt, from the Beckford library, Hamilton Palace,* £8. 10*s* 1836

12010 WARRE Capt. H.) Sketches in North America and the Oregon Territory, impl. folio, 20 *tinted plates, hf. bd.* £2. 10*s* 1848

Views in Australia.

12011 ANGAS (G. F.) SOUTH AUSTRALIA ILLUSTRATED, imperial folio, 60 *fine coloured plates, illustrating the Scenery, Aboriginal Inhabitants, Native Implements, Domestic Economy, Natural History, etc. hf. morocco, scarce,* £15. 1847

WOOD ENGRAVING.

Ante-typographic.

12012 APOCALYPTICÆ VISIONES S. JOHANNIS, sm. folio, 48 *leaves; Blockbook engraved in Southern Germany; bound in embroidered silk, morocco back and borders,* £200. *About* 1430-40

12013 BIBLIA PAUPERUM, square small folio, 40 *pp. Blockbook engraved probably in Cologne or within the borders of the Low Countries, eight of the pp. in facsimile; olive morocco extra,* £300. *About* 1450

12014 ST. ANTONY AND THE HOG, *a coloured woodcut, accompanied by a dozen lines in MS.* "Oracio beati Antonii;" *on a single leaf of vellum* which forms part of a sm. 4to. Manuscript volume of Horæ B.V.M. *with Miniatures, executed in England, in a morocco case,* £60. *About* 1440

A curiosity of the rarest kind. Without wishing to insist that the engraving is by an English hand, one may think it not only possible but probable that such was the case. The MS. is undoubtedly English, and contains several English inscriptions. The design shows St. Anthony, with staff and bell in hand, fire shooting up from the ground in front of and against his mantle. The hog is springing on his hind feet at the back of the saint. There was a block-print of similar character in the Weigel collection.

12015 MARTYRDOM OF ST. SEBASTIAN, *and two other woodcuts, engraved in Holland about the middle of the fifteenth century, coloured, and inserted as illustrations in a MS.* Onser lieven Vrouwen Getiden, *on vellum, written probably at Utrecht; bound in red velvet,* £21. *About* 1460

The woodcuts are presumably twenty years older than the book in which they were used as substitutes for hand-painted miniatures.

German Woodcuts.

Early Examples before Dürer:

12016 PETRARCH'S PATIENT GRIZEL. *On p.* 1: so ich aber von stätikait, vnd getreuwer gemahel- | geschriben habe, vnd von | keiner schafft, so manger frauwen der frãcisc' petracha | schreibet, grössern vber die grisel, von doch ausz iohannis boccacij welsch, in latein . . . *ending on the* 33*rd line of p.* 22, *with these words:* marggraffẽ, d' sun belib erb des landes vñ lebt ĩ selikeit; sm. folio, 22 *pp. with* 32, 33, *and* 31 *lines per page, an arabesque border on the top and the inner margins of the first page, with a series of ten woodcuts bearing xylographic inscriptions on pp.* 4-21, *bds.* £36.

S. n. (*Aug. Vind. Guntherus Zainer, circ.* 1470)

AN UNDESCRIBED EDITION.—This book is in a type which, according to

Braun, was only used by Günther Zainer between 1468 and 1473. Now, as he was legally prohibited from using woodcuts in his books in the year 1471 —a privilege which, by the grace of the woodcutters' guild, he regained in the following year when he had already begun to use a fresh fount of type—it follows that this *Romance of patient Grisel* was printed not later than the year 1471, and must therefore take a very early place as a book of woodcuts. The arabesque border to the first page is perhaps the first example of its kind.

12017 [LUCIANI ASINUS, Latine interpretatus per Poggium] Poggius plurimā salutem dicit Cosmo de medicis . . . sm. folio, *with 8 large woodcuts, old blue morocco extra, from the Sunderland library*, £100.

[*Ulmæ*] *ex officina et ductu Ludovici Hohenwanng de Elchmgen* (*sic*), *s. a.* [*cir.* 1472]

EXCESSIVELY RARE; besides being one of the most ancient books with woodcuts printed in Germany. Its rarity may be imagined from the fact that Hassler ,the special bibliographer of the early press of Ulm, cites it with hesitation, on the authority of Panzer, and no one else appears to have seen it till now. It is printed in a bold gothic letter (resembling that of the first German Boccaccio), having 33 lines to a full page; contains 15 ll., without marks, commencing with the preface of Poggius to Cosmo de Medicis, and ending on the reverse of the 15th l. with the name of the printer as above. It has 8 curious woodcuts (one of which is repeated twice), and 2 large woodcut initials. Size 11 × 7¾ in.

Hohenwang was himself probably the Formschneider who cut the blocks for these engravings. His name is included in Nagler's list of engravers, in its form of "Ludwig ze Ulm."

12018 ÆSOP. VITA ESOPI . . . *at end:* Finis diuersarum Fabularum, sm. folio, *large figure of Æsop within arabesque borders, and numerous other woodcuts, blue morocco extra, gilt edges, by Lortic*, £100.

S. n. (*? Augsburg*, 1472)

12019 ——— ejusdem alia editio, sm. folio, *with copies of the same woodcuts as in the preceding article, beautifully fine copy in old English calf*, £80. *S. n.* (*circ.* 1472)

For further particulars of these editions, see p. 617.

12020 (BELIAL) Hie hebt sich an ein gut nüczlich buch von d' rechtlichen überwindung Xpi wider Sathan den fürsten der helle, vñ des sünders betröstüg, sm. folio, 38 *curious woodcuts, red morocco extra, by Bedford; from the Pirckheimer and Norfolk libraries*, £21. *Augsburg, Anth. Sorg*, 1479

One of the rarest of the early German editions; few copies having escaped the wrath of churchmen and the touch of clumsy hands.

The woodcuts belong to the same stage of rude and early engraving as those in Hohenwang's Lucian.

12021 [BOCCACIO (Giov.) DE MULIERIBUS CLARIS] Hyenach volget der kurcz syn von ettlichen frauen von denen johannes boccacius in latein beschriben hat vnd doctor heinricus stainhöwel geteütschet, small folio, *with 79 spirited woodcuts, by an Early Master, a few leaves very slightly wormed, a remarkably large, fine, and crisp copy, with rough leaves, in old calf*, £25.

Augspurg, A. Sorg, 1479

This edition contains more cuts than the one of Ulm (circa 1473).

"Ouvrage fort remarquable sous le rapport des curieuses figures sur bois dont il est orné et qui sont au nombre de soixante dix-neuf. Cette première édition DATÉE est d'une rareté excessive ; on en connait à peine quatre ou cinq exemplaires." The book was dedicated by Steinhöwel to Elinor the Scottish Archduchess of Austria.

12022 (MELUSINA.) Das abenteürlich buch beweiset vns vō||einer frawen genant Melusin. . . . (At the end:) *Getruckt vnd vollendt von Iohanni bämler zu Augspurg. . . . Anno dni* M.CCCC.LXXX *iar*, folio, *woodcuts, red morocco extra, gold borders, gilt edges, very fine and large copy, from the Didot library*, £120. *Augspurg*, 1480

"Édition non citée au *Manuel* de ce roman de chevalerie. Les gravures sur bois sont singulières par leur rudesse et leur extrême archaïsme. Elles sont exécutées dans la manière des xylographes primitifs." (Didot, *Catal. raisonné*, No. 10.) The work commences with a large woodcut, full-page size ; then follows the text. The first fourteen lines are printed in red ; there are in all 100 leaves.

12023 [BERTHOLDI] HOROLOGIUM DEVOTIONIS CIRCA VITAM CHRISTI, 12mo. *numerous woodcuts, vellum, scarce, from Lord Hampton's library*, £6. 6*s* *s. l. & a.* (*Coloniæ, circa* 1480-85)

The woodcuts (if such indeed they be, and not impressions from metal) are thirty-six in number, and of very archaic appearance ; resembling the pictures of the blockbooks in their style and character. They form a pictorial life of Christ, from the Announcement to the Virgin to the Ascent into Heaven.

12024 ITINERARIUM SEU PEREGRINATIO BEATE VIRGINIS & DEI GENITRICIS MARIE, small 4to. *with a remarkably fine series of 55 woodcuts in compartments of three on a page, some leaves water-stained, vellum*, £7. 7*s*

sine nota [*Memmingæ, Alb. Kunne, circ.* 1485]

Collation : a to d *eight leaves ;* e *four leaves.* The volume is extremely rare ; and contains a series of ascetic prayers and devotional exercises, arranged in stations divided according to periods of the Virgin's life.

12025 WECZDORFF DE TRIPTIS (Jodocus) Ars Memorandi, nova secretissima continens precepta, paucissimis bonarum artium militibus visa, sm. 4to. *a curious work of 8 pages, with large woodcut title, several symbolical woodcut characters, morocco extra, gilt edges, uncut*, £3. *s. l. et an.* (*ca.* 1485)

Unmentioned by all the bibliographers. This is the only copy I can trace of a singular work on the artificial cultivation of memory.

12026 MOLITOR (Ulricus) de Laniis et Phitonicis Mulieribus, sm. 4to. *very curious woodcuts of Witches, bd. rare*, £5. *s. l. e. a.* (*ca.* 1490)

Title with woodcut underneath. Collation : A, B, 6 leaves each, C 4 leaves, D 6 leaves ; together 22 leaves with 34 lines to a page.

A very singular book, one of the earliest treatises on Witches (*lamiæ*, or

pythonicæ mulieres), and the forerunner of a rather extensive literature on that subject. Amongst the questions dealt with is a curious inquiry into the manner in which procreation was practised by devils, who, to supply a deficiency natural to *spirits*, were obliged to receive as *succubæ* what they afterwards transferred as *incubi*, for the purpose of begetting a proper diabolical offspring.

12027 BREYDENBACH. Dis buch ist innhaltend die heiligē reysen gein Iherusalem zu dem heiligen grab und furbasz zu der hochgelobten jungfrowen und merteryn sant katheryn, sm. folio, black letter, *with large folding woodcut views, etc. very fine copy in old Dutch calf*, EXTREMELY RARE, £28.

s. l. & a. (*? Maintz, about* 1490)

The designer of the woodcuts in this work, who was Erhart Reuwich of Utrecht, deserves to rank with the very foremost of the time. In point of fact, the illustrations to Breydenbach formed a new epoch in the history of the Art of wood-engraving and book-illustration, and the engraver, whose name is unfortunately unknown, deserves no less credit than the designer. The book was first printed at Mentz in 1486.

12028 PONTUS AND SYDONIA. DAS BUCH VND LOBLICHE HISTORI VŌ DEM EDELEN KÜNIGS SUN AUSZ GALICIA GENANT PONTUS. AUCH VŌ DER SCHENĒ SYDONIA KÜNIGIN AUSZ PRITANIA. WELCHE HISTORI GAR LUSTIG VND GAR KURCZWEYLIG CZU HEREN IST, small folio, 47 *woodcuts, fine copy, bd. formerly in the library of Dr. Kloss and David Laing*, £60.

Augspurg, durch Hannsen Schönsperger, 1491

EXCESSIVELY RARE; so rare indeed that the edition was only known to Brunet and Graesse from the record in Dr. Kloss' catalogue of this copy.

12029 PASSIONAEL. Hyr heuet syk an dat Passionael . . . (*At end:*) Hyr endighet sik dat Passionael efte der Hyllighen levendt . . . in dat dudesck ghebracht, stout folio, *numerous woodcuts, singularly fine sound copy in old calf*, £8.

Lubeck, Steffan Arndes, 1492

12030 PSALTERIUM VIRGINIS. Nouum beate marie virgīs psalterium de dulcissimis noue legis mirabilib' dīni amoris refertis nouit' ad t'ci ɔteritōz ɔfectū (ab A. Nitzchewitz), sm. 4to. *numerous extraordinary wood engravings and elegant woodcut borders, very fine copy in brown morocco super extra, gilt edges, by Chambolle-Duru*, £96.

In Tzenna Cisterciensis Ordinis devoto Claustro (1492)

A volume of excessive rarity, pronounced even by Brunet "D'UNE RARETÉ EXTREME," who further observes, "*mais ce qui le rend surtout remarquable, c'est l'excessive absurdité des gravures faites cependant Cæsareo Sumptu.*" The work was probably printed for imperial presents only, and the impression limited to very few copies, the expense having been defrayed by the Emperor Frederick III and his son (afterwards Emperor) Maximilian, whose figures (kneeling) are introduced in every border.

The absurdity spoken of in the Manuel is simply in the boldness of conception which marks the artist's work. The blood of the Crucified is seen flowing from his wounds into a barrel, from which it spurts out in several jets upon good men standing round, or falls into a fountain from which monks take it up in pails. It is from symbolism o this kind that Brunet draws his charge of absurdity.

The monastery of Tzenna was near Magdeburg. The woodcuts are, as Didot has remarked, of more archaic type than the contemporary productions of Nürnberg, as indeed might be expected, South Germany being far in advance of Lower Saxony in artistic cultivation.

12031 CHRONICON NUREMBERGENSE, auctore Hartmanno Schedel cum Supplemento "De Sarmatia," royal folio, FIRST EDITION, 2 *world-maps and about* 2000 *spirited woodcuts, by Michel Wolgemuth, Master of Albert Durer, and by Wilhelm Pleydenwurf, very tall copy in vellum*, 18¼ *by* 12½ *inches*, £20.
Nurembergæ, A. Koberger, 1493

12032 ——— another copy, large folio, *in fine and perfect condition, russia, gilt edges*, £25. 1493

EDITIO PRINCEPS.

12033 REGISTER DES BUCHS DER CRONIKEN VND GESCHICHTEN mit figure vnd pildnussen von anbegiñ der welt bis auf dise vñsere Zeit, large folio, *about* 2000 *woodcuts, one leaf mended, otherwise fine copy in vellum*, £10. 10*s* *Nürmberg*, 1493

This German edition of the Nürnberg Chronicle, although slightly abridged in the text, contains all the woodcuts of the Latin edition.

A volume of extraordinary interest, embellished with upwards of 2250 woodcut engravings of the principal events, characters, and cities, described in the work, executed in a spirited style by the ingenious artists, Michael Wolgemuth and William Pleydenwurff, as the last colophon in the work informs us. This Colophon is given at length in the Bibliotheca Spenceriana, where will be found the fullest and liveliest description of the volume, with faint facsimiles of a few of the Cuts. A colophon denotes Hartmann Schedel as the author or editor. The present copies are perfect with the unnumbered leaves which are frequently wanting.

One of the most striking pictures in the volume is on folio 264 (Latin edition), a grotesque Dance of Death, containing five very large figures. There are ten Latin verses at foot, beginning,

Morte nihil melius, vita nil pejus iniqua.

12034 DE BIBLIE . . . in Dudesck averghesettet, thick folio, *numerous woodcuts, coloured; in ancient stamped calf binding*, RARE, £16. *Lubick, Steffen Arndes*, 1494

12035 METHODIUS primū olympiade: et postea Tyri ciuitatum episcopus, etc. small 4to. *First edition, with original impressions of the* 61 *curious woodcuts illustrating the Saint's life and the fulfilment of his prophecies in historical events of recent date, calf extra, gilt edges*, £10. 10*s* *Basilee per Michahelem Furter*, 1498

12036 METHODIUS primum olimpiade et postea Tyri ciuitatū epūs . . . sm. 4to. *with the same woodcuts as in the first edition, hf. calf*, £5. *Basil. Furter*, 1504

12037 METHODIUS olimpi lyci primū et postea Tyri ciuitatū eps. sm. 4to. *with the same woodcuts as in the preceding editions, red morocco extra*, £6. 6*s* *Basil. Furter*, 1515

12038 METHODIUS primum Olimpiade, etc. sm. 4to. 61 *woodcuts as in the other editions, brown morocco, by Bedford*, £6. 6*s* *ib. id.* 1516

The editor was Wolfgang Aytinger, the corrector Sebastian Brant. The woodcuts are of what Weigel calls *the old Basel school.*

12039 BREYDENBACH (Bernardus de) SANCTARŪ PEREGRINATIONŪ IN MONTĒ SYON ad venerandū Christi Sepulchruz in Hierusalē, atqz in Montē Synai ad diuam virginē & martyrem Katherinā opusculū, sm. folio, *with woodcuts, including large folding views (several feet in length), fine copy in green morocco, blind tooling, gilt edges*, £12. *Petr. Drach, civis Spirensis*, 1502

This pilgrimage was made in 1483 by John, the young Count of Solms, in company with Bernhard von Breytenbach, Deacon of Mentz, and the

Knight Philip of Bicken. They became associated with nine other lords, Johannes Lazinus, an ecclesiastical dignitary from Transylvania, Felix Schmidt, a Dominican of Ulm, Paul and Thomas, two Minorites skilled in tongues, and Erhard Reuwich, an artist from Utrecht, who made all the designs which adorn the book. The chief authorship is ascribed in the book itself to Breytenbach (hujus operis auctor principalis), and there is no mention made of Martin Roth the Dominican to whom modern critics assign the work. The Count of Solms died at Alexandria.

12040 VON DER KINTHAIT UNNSERS HERREN IESU CRISTI genāt VITA CHRISTI (*on leaf* 3:) Hie hebet sich an die neu ee und das Passional vō Jesu unnd Marie leben ganntz und gar gerecht . . . sm. folio, *numerous very curious woodcuts, first and last leaves mended, old pigskin binding, with clasps,* £2. 10*s*

Augsp. Froschauer, 1503

The title is xylographic. The woodcuts are apparently much older than the book, being very archaic in character.

12041 [ARS MEMORANDI.] MEMORABILES EVANGELISTARUM FIGURÆ [cum versibus Latinis ex Memoriali divinorum Eloquiorum à Petro de Rosenhaim compilato selectis], small 4to. 15 *large and curious woodcuts, engraved after the figures in the Block-Book called* Ars Memorandi, *and showing the symbolic iconography of the Evangelists, old veau fauve,* £4. 4*s*

(*Phorcæ*) *Thomas Badensis,* 1504

The dogmas of the Church, the sayings of the Evangelists, and the pith of the Gospel narrative, are all contained within these mystical engravings, which were meant to serve as a *memoria technica.* The woodcuts are very finely executed, and reminds one, as Didot says, of the best work of the elder Cranach.

12042 DAS HELDEN BUCH mit synen figuren. Hye fahet an der helden buch das man nennet den Wolfdietherich. Vnd sagt . . . von herr keiser Otnit vnnde dē kleinen Elberich vnd von jr mörfart in die heideschafft, dem kunig syn tochter ab zugewynnen, sm. folio, *numerous woodcuts, including the excessively rare large one at the beginning, dark morocco extra, gilt edges, by* BEDFORD, £25. *Hagenaw, Henrich Gran,* 1509

One of the rarest books printed at Hagenau. When copies do occur, they are almost always imperfect and in very bad condition. Panzer imagined that this edition was the first (it is really the third), and considered it a highly important and remarkable book, as a collection of the oldest German poetry.

12043 MEDER. Parabola Filii glutonis profusi atq' pdigi . . . per fratrē Joannē Meder ordinis minorū observantiū Basilee concionata, 12mo. *several curious* **woodcuts,** *fine large copy in dark blue morocco, gilt edges, very scarce,* £2. *Basilee, M. Furter,* 1510

Sold at the Solar Sale for 167 francs.

The rarity of the book is shown by its absence from the fine Didot collection of woodcut books.

Strassburg Anonymous Artists:

12044 CRESCENTIIS (PETRI DE) CIUIS BONONIEN. IN COMMODUM RURALIUM cum figuris libri duodecim, sm. folio, *with numerous curious woodcuts, old oaken binding covered with leather,* £10.

absque ulla nota [*Argentinæ, cir.* 1490]

The woodcuts in this volume (one of them is a very curious design of a common but seldom depicted operation) belong to the earliest essays of the Strassburg school of engraving.

STRASSBURG ANONYMOUS ARTISTS—*continued.*

12045 TERENTIUS cū directorio . . . comētariis . . . folio, *numerous spirited woodcuts, fine large copy in the original oak boards, with clasps*, £4. 10*s* *Argent. J. Grüninger*, 1496

"Edition remarquable à cause des nombreuses gravures sur bois très-singulières qu'elle contient."—*Brunet.*

12046 VIRGILII PUBLII MARŌIS OPERA [cum Commentariis Servii Mauri Honorati Grammatici, Ælii Donati, Christofori Landini, A. Mancinelli et Domitii Calderini, curante Sebastiano Brandt], sm. folio, *numerous very spirited woodcuts with xylographic inscriptions, fine copy in stamped pigskin, rare*, £12. 12*s* *Argentorati, J. Grieninger*, 1502

The woodcuts are the finest and most characteristic examples of the anonymous school of Alsatian art.

12047 HUGONIS (Johannis) DE SLETSTAT Quadruvium Ecclesie, quatuor prelatorum officium quibus omnis anima subjicitur, sm. folio, *several large woodcuts, with some marginal notes which have been said to be in the handwriting of Melanchthon, green morocco extra*, £3. 1504

This curious work on the duties and mutual relations of the estates of the empire (Pope, Emperor, Bishop, Priest, and Layman) was put in the *Index Prohibitorum*, as treating upon too delicate a subject.

12048 PONTUS AND SIDONIA. Hie hebt sich an ein schōe hystori . darausz vnd dauon man vil gutter schöner lere vnd vnderweisūg vn geleichnüss mag nemē . . Wölche hystori . . fraw Heleonora geborne künigin vsz schottenlande . . loblich vō frantzosiger zungen in teutsch getranszferieret . . hat . dem . . . herren Sigmund ertzhertzog zu östereich . Irem eelichen gemahel zu lieb vnd wol geuallen, small 4to. 52 *woodcuts, different from those in the Augsburg edition of* 1492, *one leaf of text a little defective, hf. calf*, RARE, £7. 10*s* *Straszburg, durch Martinū Flach*, 1509

12049 CAOURSIN, Historia von RHODIS wie ritterlich sie sich gehaltē mit dem Tyrannischen keiser Machomet uss Türckyē, lustig uñ lieplich zu lesen, sm. folio, *large woodcut on title, and nnmerous woodcuts representing the Siege of Rhodes and various events in the history of the strife between the Knights and the Turks, fine large copy, rare*, £5. 5*s* *Straszb. Martin Flach*, 1513

The translator from the Latin was Joannes Adelphus, medicus, of Strassburg, a useful literary populariser of those days, whose pen was always at work. He gives in the preface a gossipy account of his various productions.

12050 ALEXANDER. Das buch der geschicht des grossen Allexanders wie die Eusebius beschriben uñ geteütscht hat, new getruckt mit vyl schönen figuren, sm. folio, *large woodcuts, vellum*, £6. *Straszburg, Mathisz Hüpfuff*, 1514

12050* GERSZDORF genant Schylhans (Hans von) Feldtbuch der Wundtarzney, *fine large woodcuts of Surgical Operations, Instruments and Machinery* *Straszburg, Johann Schott*, 1517

—GEILER (J.) die Emeis, *very curious woodcuts, last leaf pasted down* *Straszburgh, Johann Schott*, 1516

—the two works bound in 1, small folio, *old calf*, £4. 1516-17

The second work "Die Emeis," or "Das Buch von den Omeissen" of

Dr. Geiler von Keisersperg, contains Sermons on the subject of Witches, Wizards, Apparitions, etc. and illustrates the current superstitions of the period.

The woodcuts are probably by Hans Wechtelin—*see post*

Albert Dürer (1471-1528):

12051 BRIGITTA. REVELATIONES sancte BIRGITTE, folio, *very curious engravings (by* ALBERT DÜRER*), all being the full size of the page, a few leaves stained in the margins, Swedish morocco,* £8. 10*s* *Nuremberg, Koberger,* 1500

The woodcuts are attributed by Nagler and Rudolph Weigel to Albert Dürer; and they certainly seem to betoken a more powerful hand than that of Wohlgemuth.

12052 HROSVITÆ illustris Virginis et Monialis Opera per Conradum Celtem inventa: Comœdiæ sex in emulationem Therencii, Octo sacræ hystoriæ versu, et Panegyricus in laudem et gesta Oddonis magni primi in Germania Imperatoris, sm. folio, **Editio Princeps,** *with eight beautiful large woodcuts, the full size of the page, attributed to* ALBERT DÜRER, *clean copy, in boards,* £12.

Norimbergæ, 1501

On a ii is the following inscription: "iste liber est Magistri Joannis pluem' Ingoldstaten . . . . anno dom. 1502," and a coat of arms on a field azure, a branch proper.

The Comedies are followed by poems on the lives of the Virgin and other saints. The editor's work was done in the house and under the patronage of Bilibald Pirckheimer, Albert Dürer's protector and friend—from which circumstance, no less than from the artistic merit and style of the engravings, we may venture to assign these to the hand of the mighty German master.

12053 CELTIS (Conradi) . . . QUATUOR LIBRI AMORUM secundum quatuor Latera Germanie, sm. folio, *woodcuts, including some by Albert Dürer, olive morocco extra, borders of gold, gilt edges,* VERY RARE, *from the Beckford library,* £25. *Noribergæ,* 1502

The "Amores" are followed by Celtes' *libellus de origine, situ, moribus, et institutis Norimbergæ;* and the *Ludus Dyanæ,* a pageant-play performed by the *Danubian Literary Society* at Linz before the Emperor Maximilian; etc.

Only the engraving on the sixth leaf, *Philosophy enthroned,* bears Dürer's monogram, A. D., but it is probable that most if not all of the woodcuts are from his designs.

12054 **The Little Passion.** Passio Christi ab Alberto Durer Nurenbergensi effigiata . . . sm. 4to. **the artist's own original edition** *of the* 34 *fine woodcuts, printed on one side of the paper only, as just issued by him, before the addition of the title-leaf and the text, in the original stamped hogskin binding, rebacked,* £60.

1510

A very precious copy, the engravings printed on the two inner-faces of each folded leaf, the backs being left blank, and thus showing not only how the impressions were worked by Dürer, but also that the first or title-leaf (containing the seated and weeping figure of Christ) usually found in copies was not portion of the original designs, but added as an afterthought, in the first instance without, and finally with a text. A facsimile of the title-leaf belonging to that third issue is added here so as to serve as a frontispiece, but it is not really necessary. The impressions are wonderfully fine and clear, in fact, it would be impossible to find another copy like this. One circumstance to be remarked is, that in the picture of the expulsion from Paradise, the backbone of Eve is indicated by a vertical line *which is cut by short cross-strokes.* This very rare state is held by Nagler and others to prove that the block was engraved twice, and that for some reason the original one (as

ALBERT DÜRER—*continued.*

printed here) was rejected, or was lost; the cross-strokes not appearing in any of the late issues from that of 1510 with the text down to our day.

Two other engravings are added: the "Circumcision" and the "Presentation in the Temple," by W. H. (*i.e.* Wolfgang Hauber or Huber, about 1520). It just happens that they supply a couple of pictures in the life of Christ which Dürer omitted in the series of his Little Passion.

12055 DURERI (Alberti) APOCALIPSIS CUM FIGURIS, roy. folio, 16 *beautiful wood engravings by Albert Dürer, remarkably fine impressions, vellum,* EXTREMELY RARE, £24.

Nurnberge per Albertum Durer Pictorem, 1511

12056 ——— another copy of the same, inlaid and enlarged to atlas folio, *bds.* £16. 10*s* 1511

Both copies are of the second edition, having the text, which is on the reverse of the engravings, in Latin, double columns.

This grand work of the great Nürnberg artist is of a very high degree of rarity. The original of Dürer's Apocalypse has been seen by but few collectors, although it is a magnificent specimen of his powers.

12057 DÜRER (A.) Illustrations of the Grand Passion; the Life of the Virgin; and the Revelation of St. John, 42 *large plates reproduced from the originals by K. Oestel, unbound,* £2. 2*s*

Dresden, A. Gaber, s. a.

12058 DÜRER (Albert) The Triumphal Car: a large woodcut 81 in. by 18 in. in 8 sheets (*on the third sheet occurs*) **Currus hic triumphalis** ad honorem Invictissimi ac gloriosissimi Principis divi MAXIMILIANI Cæsaris semper Augusti concinnatus, ac per Albertum Dürer delineatus est . . . (*on the last*) Excogitatus et depictus est Currus iste Nurembergæ, Impressus vero per Albertum Dürer, Anno M.D. XXIII, BRILLIANT IMPRESSION, EXTREMELY RARE, £42.

The Emperor is represented seated in a magnificent car, drawn by twelve horses and accompanied by several allegorical female figures.

This is the second edition, having the descriptive remarks wholly in Latin, while in the first, issued one year earlier, they are partly in Latin and partly in German.

"Ce morceau est un chef-d'œuvre de l'art de la gravure en bois, et le plus beau de tous ceux de ce genre que l'on ait d'Albert Dürer. Le dessein correct et plein de goût ne laisse aucum doute que Dürer ne l'ait tracée lui-même sur les planches. Il faut en même temps admirer le talent rare du graveur qui l'a exécuté en bois, et qui (suivant *Neudoffer*) est Jerôme Resch."

Bartsch, Peintre Graveur, Vol. VII, p. 154.

12059 DUERERS (Albert) Triumph-Wagen, or Triumphal Car of Maximilian I, represented in a series of eight large wood engravings, *brilliant impressions, pasted together and mounted, in a black frame, and very rare in this fine state,* £25.

Nurembergæ, impressus per Albertum Dürer, 1523;
Venice, reprint, 1588

Lucas Cranach the elder (1572-1553):

12060 PASSIONAL CHRISTI UND ANTICHRISTI, sm. 4to. 16 *leaves containing* 31 *woodcuts the size of the page, showing the contrasts of the Life of Christ and those of the Popes, morocco extra, gilt edges,* £6. 10*s* *s. l. e. a.* [*Wittenbery, circ.* 1522]

See Schuchardt's Cranach, Vol. II, p. 245, v.

The title-page shows Christ standing naked between crowned Popes on his left, and St. Peter on his right. The titular words occupy one line above the engraving; four lines of verse are at the bottom.

LUCAS CRANACH THE ELDER—*continued.*

12061 DAS NEWE TESTAMENT MAR LUTERS, stout 12mo. *five leaves (d8 and Aa 3-6) deficient, numerous fine woodcuts, apparently by Kranach, blue morocco extra, gilt edges,* £4. 4*s* *Wittemberg,* 1530

Hans Burgmair (1473-1531) and his school:

12062 **Theuerdank.** DIE GEUERLICHEITEN VND EINS TEILS DER GESCHICHTEN DES LOBLICHEN STREYTPAREN VND HOCHBERÜMBTEN HELDS VND RITTERS TEWRDANNCKHS, folio, FIRST EDITION, *without folios b4 and 5, and without the final eight leaves of contents, but otherwise perfect with the entire set of* 118 *fine woodcuts, original impressions; vellum sides, calf back,* £15. *(Nürnberg,* 1517)

12063 DIE GEUERLICHEITEN VND EINS TEILS DER GESCHICHTEN DES LOBLICHĒ STREITBAREN VND HOCHBERÜMBTEN HELDS VND RITTERS TEWRDANNCKHS, small folio, 118 *beautiful woodcuts by Hans Schäufelein and Hans Burghmair,* A VERY FINE AND VERY TALL COPY *in blue morocco extra, gilt edges, by* BEDFORD, £36. *Augsburg, durch den Eltern Hansen Schönsperger,* 1519

12064 **The White King.** DER WEISS KUNIG, eine Erzehlung von den Thaten Kaiser Maximilian des Ersten; von Marx TREITZSAURWEIN, auf dessen Angeben zusammengetragen, folio, 237 *large woodcuts by Hans Burghmair, from the original old blocks, hf. russia, uncut,* £12. *Wien,* 1775

12065 ——— the same, folio, *Fine Paper, hf. morocco, gilt edges,* £12. 12*s* 1775

12066 ——— the same, FINE PAPER, *with the extra eight plates, bound in whole red morocco extra, gilt edges, by* BEDFORD, £24. 1775-1869

12067 TRIOMPHE DE L'EMPEREUR MAXIMILIEN I. en une suite de 135 *planches, gravées en bois,* d'après les dessins de HANS BURGMAIR, accompagnées de l'ancienne description dictée par l'Empereur à son secrétaire Marc TREITZSAURWEIN, FINE PAPER, atlas folio, *fine impressions of this wonderful series of woodcuts, the text in French and German, half russia,* £18. 1796

12068 ——— the same, oblong folio, 36 *woodcuts of the series, fine impressions, a cheap specimen of this beautiful book, bound,* £5. 1796

12069 PETRARCHE (F.) Hülff, Trost vnd Rath in allem anligen der Menschen: zwei Trostbücher, sm. folio, 260 *remarkable woodcuts by Hans Burgmair, oak boards covered with stamped leather, dated* 1561, £5. *Franckfurt am Mein, Christ. Egenolff,* 1559

12070 GRUENPECK (J.) Spiegel der naturlichen himlischen und prophetischen Sehungen aller Trubsalen, die uber alle Stende der Cristenheyt in kurzen Tagen geen werdenn, sm. 4to. *curious woodcuts, calf extra, gilt edges, by Niedrée, Mr. Slade's copy,* £2. 2*s* *Leypczik, Wolffgang Stöckel,* 1522

This singularly prophetical work on the corruption of churchmen and its results, was first printed in Latin in 1508, at Nürnberg, with the same illustrations as appear here. They were probably designed by Hans Burgmair or one of his assistants.

HANS BURGMAR AND HIS SCHOOL—*continued.*

12071 FORTUNATUS. Uon Fortunato vñ seinē Seckel auch Wünschhütlin, sm. 4to. *numerous woodcuts, including large one on title, in the style of Burgmair, fine copy, hf. bound,* £10.
Augspurg, durch Heinrich Steiner, 1531

A very scarce edition of this popular romance.

After the death of Fortunatus, the history of the Hat and Purse is continued in the lives of his two sons. This famous story-book, which has bewitched so many readers in so many lands, is of German origin ; or at least, it is from a German original, written about the year 1440, that all the printed versions in every language have been derived.

12072 SCANDERBEG, des aller streytparsten uñ theüresten Fürsten und Herrn Georgen Castrioten, genañt Scanderbeg . . . yetz durch Joannē Pincianū newlich verteütscht, stout folio, *numerous fine woodcuts by an artist of Burgmair's school, stamped hogskin binding,* £8. *Augspurg, Heinrich Steiner,* 1533

Urs Graf (1485-1529) :

12073 PASSIONAL. Der text des passions oder leydens christi ausz den vier euangelisten zusammen in ein sinn bracht mit schönen figuren, small folio, 25 *large woodcuts illustrating the life of Christ, by* URS GRAF, *a fine large copy in red morocco extra, gilt edges, by Bedford,* £16. 1507

12074 ———— *another fine large copy in brown morocco extra, gilt edges, by Capé,* £20. 1507

12075 PASSO DOMINI NOSTRI, sm. folio, *the text in Latin, but the woodcuts the same as in the German edition, parchment-covered boards,* £10.
ib. id. 1507

"Ce mince volume contient 25 grandes gravures qui portent le monogramme V + G, qui est celui d'un artiste strasbourgeois, élève de Martin Schön, qu'on avait confondu à tort avec Urse Graf, mais que M. Passavant a signalé, t. II, p. 140. On croyait autrefois à Bâle qu'il se nommait Urse Gamberlein."—(Didot, *Cat. rais.*, n° 167.)

Later researches have however established the fact that these engravings are the production of Urs Graf, who was then working in Zürich or Basel.

Many such works as this, creditable alike typographically and artistically, were produced in Strassburg while Alsatia was still an independent princedom of the Empire, but from the time when it lost its German nationality—till now —it seems also to have lost its vitality as a home of art and literature.

Erhart Altdorffer (circ. 1487-1550) :

12076 DE BIBLIE uth der uthlegginge Luthers, folio, *first complete edition of Luther's Bible in Low German, with the celebrated series of woodcuts by Altdorffer, original stamped binding,* £10.
Lübeck, Ludowich Dietz, 1533 (*at end* 1534)

Hans Wechtelin (1486 —) :

12077 PASSIO JESU CHRISTI saluatoris mundi vario Carminu genere F. BENEDICTI CHELIDONIJ Musophili doctissime descripta. Cum figuris artificiosissimis Ioannis VUECHTELIN, sm. folio, 30 *leaves containing* 28 *large and fine woodcuts, very fine copy in brown morocco extra, gilt edges, by Capé,* £35. (? 1508-9)

Ce volume contient 28 grandes planches de Hans Wechtlin. Elles sont fort belles d'épreuves. Il n'y a pas certitude complète que le livre ait été imprimé à Strasbourg. La disposition typographique du texte ressemble beaucoup à celle des ouvrages imprimés par Albert Dürer, à la même époque, dans la ville de Nuremberg."—(Didot, *Cat. rais.*, n° 168 *bis.*)

Hans Schaeufelein (1493-1540):

12078 DAS NEW PLENARIUM oder Ewangely buch so inhaltet alle Ewangelien und Epistelen dess gantzē Jars, sampt alles gesangs aller messen von der heiligen kirchen angenommen, folio, *the numerous fine woodcuts by Holbein, Hans Scheufelein, and Urs Graf, elaborately coloured by a contemporary hand, vellum,* £10. *Basel, Adam Petri,* 1518

12079 SCHAEUFELEIN'S (Hans) LITTLE PASSION. Doctrina, Vita, et Passio Iesv Christi . . . Lehre, Lebenn, vnd Sterben Jesu Christi . . . sm. 4to. 74 *fine large woodcuts, beautiful tall copy, with rough leaves, purple* MOROCCO *extra, by Hans Schaeufelein,* £18. 18*s* *Francoforti, Chr. Egenolff,* 1550

——— *see also* BURGMAIR, TEURDANK.

Hans Holbein the Younger (1495-1554):

12080 LES SIMULACHRES & HISTORIEES FACES DE LA MORT, avtant elegammēt pourtraictes, que artificiellement imaginées, smallest 4to. FIRST EDITION, *with original impressions of the set of* 41 *fine woodcuts after Holbein, red morocco extra, gilt edges, by* BEDFORD, £63. *A Lyon, Soubz l'escu de Coloigne,* M.D.XXXVIII (1538)

This first edition is excessively rare. Didot's copy, with corners mended and made up, fetched 1700 fr. This book is described by some bibliographers as first edition with text, an uncertain priority being assigned to two sets of the engravings impressed without text, of which two or three copies are known. But there is really no evidence to show that those separate impressions are not later ones. Indeed, the opinion of Brunet's continuator is adverse to their priority.

Gilles Corrozet wrote the quatrains which accompany the figures; the prose text is by Jean de Vauzelles.

12081 (HOLBEIN) IMAGINES MORTIS: his accesserunt Epigrammata et Erasmi liber de præparatione ad mortem, etc. 12mo. 53 *fine woodcuts after Holbein, black morocco, gilt edges, by Niedrée,* £7. 10*s* *Coloniæ, apud hæredes Arnoldi Birckmanni,* 1555

12082 ——— eædem: his accesserunt Epigrammata . . . ad hæc Medicina Animæ, 12mo. LARGE PAPER (*distinguished from the small paper not only by size, but by substitution of text*), *black morocco, gilt edges, by Bauzonnet,* £10. 1555

12083 ——— the same, 12mo. 53 *woodcuts, French olive morocco extra, gilt edges,* £6. 6*s* *ib. id.* 1566

12084 ——— the same, 12mo. 53 *woodcuts, dark blue morocco extra, covered with blind tooling, gilt edges,* £5. *ib. id.* 1567

12085 ——— L'ALPHABET de la MORT, entouré de Bordures du XVIe siècle, et suivi d'anciens poèmes Français sur les trois mors et les trois vis, publiés d'après les MSS. par A. de Montaiglon, 8vo. *the Alphabet of Holbein and the Borders after "Livres d'Heures" exquisitely reproduced,* 8vo. THICK PAPER, *calf extra, gilt edges,* 30*s* *Paris,* 1856

12086 [HOLBEIN] Historiarum ueteris Instrvmenti Icones ad uiuum expressæ, sm. 4to. **First Edition,** *with fine impressions of the* 92 *beautiful woodcuts engraved by Hans Lützelberger from the designs of Holbein, red morocco extra, gilt edges, by* BEDFORD, £45. *Lugduni, Melchior et Gaspar Trechsel,* 1538

Didot's copy fetched 1950+100 fr., that is, about £82, in 1879.

HANS HOLBEIN THE YOUNGER—*continued.*

12087 HOLBEIN (Hans) IMAGES of the OLD TESTAMENT, lately expressed, set forthe in Ynglishe and French, small 4to. 98 *beautiful woodcuts, fine copy in vellum, very rare,* £28.
Printed at Lyons by Johan Frellon, 1549

This edition, with English text, is one of the rarest of the Holbein works. The number of engravings is accounted for thus : the Holbein series is augmented by two (Nathan denouncing David, and Lamentation of Isaiah), and four small woodcuts of the Evangelists, within ovals, are added on a single page at the end.

12088 ——— Retratos o tablas de las historias del Testamento viejo, hechas y dibuxadas por un muy primo y sotil artifice, small 4to. 98 *beautiful woodcuts after Holbein's designs, vellum,* RARE, £10.
Lion de Francia, 1549

As might be readily assumed, the editions in Spanish and English are much rarer than the contemporary French ones, and are exactly identical in their illustrations. This book will always remain one of the chief glories of the art of Wood engraving. It is certain that nothing before 1538, and possibly nothing since, has come up to the standard of the Holbein woodcuts produced at Lyons—they are perfection.

12089 HOLBEIN (Hans) Icones Veteris Testamenti (with Introduction by T. F. Dibdin), 8vo. *beautiful woodcuts, full morocco, gilt edges,* 36*s* 1830

"The pencil of Holbein throws a charm and an interest about this volume which we have rarely felt in any other similar production."
Bibliographical Decameron.

Heinrich Vogtherr (1490-1537) and his son Heinrich:

12090 HUTTICHII (J.) Imperatorum et Cæsarum Vitæ cum Imaginibus cum Elencho & Iconiis Consulum, 2 vols. in 1, sm. 4to. *woodcut portraits of the Emperors (white on a black ground), copied (probably by Vogtherr) from the* Illustrium Imagines of Fulvius, *Rome,* 1517 ; *with numerous woodcut borders and ornaments by Holbein, fine copy in the original limp vellum,* £4. 4*s*
Argentorati, 1534

The intended book on the Consuls by Huttich was not printed : and the publisher only issued a list of Consuls' names with the collection of their portraits.

The woodblocks of Holbein's ornaments must have been lent or sent from Basel to Strassburg for reproduction in this book.

12091 PONTUS AND SIDONIA. Eyn Rhumreich Zierlich, vnnd fast fruchtbar Histori, von dem Edlen . . . Ritter Ponto, des Kunigssun ausz Galicia, Auch von der schönen Sidonia, künigin ausz Britannia . . . smallest folio, 31 *large woodcuts by Heinrich Vogtherr, old vellum binding,* RARE, £6.
Strassburg, Sigmund Bun, 1539

12092 LIURE ARTIFICEUX, et tresprouffitable pour Pointres (*sic*), tailleurs des imaiges, et Dantiques, Orfeubres, et plusieurs altres gens ingenieuses, sm. 4to. 28 *leaves, containing several hundred woodcuts of artistic studies, brown morocco extra, gilt edges, by Hagué, fine copy,* £63. *Anuers, Jehan Richard,* 1540

"Recueil de têtes d'expression, de coiffures de femme, de casques, armures, chapiteaux, etc., très bien exécutés au trait. C'est un livre d'art des plus curieux et des plus rares."—*Didot, Cat. Rais.,* No. 234.

This was the study-book of Heinrich Vogtherr the elder, and was first

HEINRICH VOGTHERR AND HIS SON HEINRICH—*continued.*

published by his son and namesake in 1537 (after the father's death) at Strassburg. It was reproduced in the same city in 1538, both these editions having a German title, and again in 1540, with a Latin title. Next appeared the above edition with a French title in 1540 at Antwerp, where it was also re-issued in 1541 with a Spanish title. In 1543 and 1545 it reappeared with a German title.

12093 EIN FREMBDS VND WUNDERBARS KUNSTBÜCHLIN allen Molern, Bildtschnitzern, Goldtschmiden, Steynmetzern, Schreynern, Plattnern, Waffen vnd Messerchmiden hoch nutzlich zu gebrauchen. Dergleych vor nye keyns gesehen oder in den Truck kommen ist, sm. 4to. *with the same woodcuts as in the French edition of* 1540 (*one leaf, however,* B 2, *wanting*), *and in addition medallion portraits of the two Vogtherrs on the title,* £20.
Strassburg, Jacob Frölich, 1543

Erhart Schön (*circ.* 1490-1550):

12094 UNDERWEISSUNG der Proportion vnnd stellung der bossen, ligent vnd stehent . . . durch ERHART SCHÖN, sm. 4to. *numerous fine woodcuts as models for designers, of human and other figures, one leaf wanting and two others defective, sd.* £6. 10*s* *Nürnberg,* 1543

Hans Sebald Beham (1500-1550):

12095 BEHAM (Sebald) Dises buchlein zeyget an und lernet ein masz oder proporcion der Ross, nutzlich iungen gesellen, malern und goltschmidē, sm. 4to. *fine woodcut studies of the Horse for artistic purposes, blue morocco extra, gilt edges, by Bedford,* RARE, £25.
Nurmberg, 1528

12096 BEHAM (Hans Sebald) Biblicae Historiae, magno artificio depictæ, & . . . latinis Epigrammatibus a Georgio Æmylio illustratæ, small 4to. 81 *pretty woodcuts, with the mark of Beham on the title-page, russia extra, gilt edges, from the Beckford library,* £30.
Francoforti, 1539

12097 ——— the same, sm. 4to. *a large copy in vellum, from the Beckford library,* £32. 1539

Amongst the works of the "Little Masters" this volume ranks deservedly high, and the designs are anterior to those known under Holbein's name. "Suite très-joliment gravée sur bois par un petit maitre des plus habiles."—*Didot.*

Augustin Hirschvogel (1503-):

12098 HIRSCHUOGEL (Augustin) Ein aigentliche vnd grundtliche anweysung in die Geometria, sonderlich aber, wie alle Regulierte vnd Unregulierte Corpora . . . in das Perspecktiff gebracht, 2 parts in 1 vol. sm. 4to. *one part containing the text, the the other engravings, two leaves wanting, very rare,* £2. 2*s*
Nürmberg, 1543

Hans Brosamer (? 1504-60):

12099 GUALTHERI (R.) Argumentorum in Sacra Biblia carminibus comprehensorum tomus prior (et posterior) (*Latine*) . . . Mit schönen Figuren geziert, und in Reimen verfaszt, durch Burckhardum Waldis, 2 vols. in 1, thick 12mo. *with a large number of elegant woodcuts, some of them bearing the initials* H B (Hans Brosamer), *vellum, rare,* £2. 10*s* *Frankfort, Wygand Han,* 1556

This is a re-issue of the same woodcuts as are in the following volume.

HANS BROSAMER—*continued.*

12100 [BROSAMER (Hans)] VETERIS ET NOVI TESTAMENTI Historiarum Icones, et Apocalypsis S. Joannis, 3 parts in 1 vol. 12mo. *first edition of Brosamer's Bible, over* 240 *woodcuts,* 12 *leaves wanting, text in Latin and German, calf extra, rare,* £2. 12*s*
Francof. Gulffericus, 1551

H. H. (1530):

12108 RUEXNER (Georg) Anfang: vrsprung: vnnd herkomen des Thurnirs in Teutscher nation. Wieuil Thurnier bisz vff den letsten zu Worms, auch wie, vnd welchen ortten die gehalten, vnd durch was Fürstenn, Grauen, Hernn, Ritter vnnd vom Adel, sie ieder zeit besucht worden sindt, stout folio, **first edition,** *numerous fine wood engravings of Tournaments and knightly pageants, by the unknown master H. H., including a large folding woodcut between folios xliii and xliv, the coat of arms beautifully emblazoned in contemporary colouring, fine copy in the original leather-covered boards,* RARE, £21.
Siemern, in verlegung Hieronimi Rodlers, 1530

A magnificent book, with regard to its typographical execution and illustration. It was really a *livre de luxe,* printed in very large and beautiful type on fine paper; very unlike the later editions.

12109 ———— Anfang; vrsprūg vnd herkomen des Thurniers inn Teutscher nation. Wieuil Thurnier biss vff den letstenn zu Wormbs: auch wie vnnd an welchen orten die gehalten . . . . folio, *with the same engravings as in the first edition, pigskin back, with parchment sides,* £4. 4*s*
Siemern, in verlegung Hieronimi Rodlers, 1532

A full account of thirty-six grand Tournaments which were celebrated in Germany, between the years 938 and 1482.

P. B. (1541):

12110 BÖNE BOOK (Een) ther hela Catechismus medh Christi pino, korteligha vthi författat är, &c. 12mo. 80 *curious woodcuts illustrating the Life and Passion of Christ including imitations from designs by* ALBERT DÜRER, LUCAS CRANACH, *and others, with the signatures* p b *and* p e, *fine copy in vellum,* RARE, £5. *Rostock,* 1590

A SWEDISH Service Book unknown to Bibliographers, formerly in the Library of Cardinal Imperiali.

The text is probably translated from the Low German Bedebökelin printed in 1541 by Walther at Magdeburg, and reproduced in 1546 at Rostock by Ludowich Dietz. The engravings are woodcuts from the blocks used by Walther, and these were copies of the metal engravings done for L. Dietz in 1526 and 1530 by the unknown master P. B., whose initials appear on some of the illustrations, one of which is also marked 1541.

Anonymous Artists:

12111 LUTHERI (M.) Enchiridion piarum Precationum, cum Passionali, quibus accessit novum Calendarium cum Cisio Jano vetere et novo atque aliis quibusdam, thick 12mo. *the Calendar printed in red and black,* 50 *spirited woodcuts of the Passion of Christ, partly imitated from the Little Passion of Albert Dürer, fine copy in brown morocco extra, tooled in the old style, gilt and marbled edges,* £6. *Vuittembergæ, apud Johannem Luft,* 1543

This rare and interesting volume forms a complete authoritative exposition

ANONYMOUS ARTISTS—*continued.*

of Luther's religious doctrines in the year 1543. The portions of it which may excite most curiosity are the "Notæ veræ Ecclesiæ," and the long dissertation "de Sacramento Altaris."

12112 LOOSZBUCH, zur ehren der Römischen, Vngerischen vnnd Böhemischen Künigin, folio, 117 *woodcuts of unusual merit, one leaf facsimile, in the original boards, half covered with stamped pigskin,* £5. *Straszburg, Balthassar Beck,* 1546

12113 ——— the same, small folio, *quite perfect, a very fine copy in green morocco extra, gilt edges, by Lortic,* £18. 18*s* 1546

"Cet ouvrage est, comme celui de Lorenzo Spirito, qui parut à Milan en 1508, un livre des sorts. Les gravures sur bois, au nombre de 117, sont très remarquables de composition. Elles sont d'un style allemand déjà épuré et fortement influencé par les belles productions de Bâle."—(Didot, *Cat. rais.*, n° 185.)

12114 VIELLERLEY WŪDERBARLICHER THIER des Erdtrichs, Mehrs vnd des Luffts, allen anfahenden Malern vnd Goldtschmieden nützlich, sampt andern Künstnern, sm. 4to. *a large number of woodcuts representing animals of the earth, air and sea, including several strange and some fabulous ones (wanting two leaves K* 2, 3), £2. 10*s* *Franckfort am Mayn,* 1546

12115 REYNKE VOSS DE OLDE, nyge gedrucket, mit sidlikem vorstande und schonen figuren, erluchtet unde vorbetert, small 4to. *curious woodcut title in red and black, and upwards of* 50 *fine woodcuts, fine clean copy, in sound old calf, gilt edges,* £25. *Rostock, Ludowich Dietz,* 1549-53

12116 PAPACY. VON DER ERSCHROCKLICHEN ZURSTÖRUNG vnnd Niderlag desz gantzen Bapstumbs, gepropheceyet vnd geweissagt durch die Propheten, Christum vñ seine Aposteln, vñ ausz Johannis Apocalypsi figürlich vnnd sichtlich gesehen, sm. folio, *a curious work, with* 101 *fine woodcuts in the style of the best Basel artists, fine copy in old calf gilt, from the Enschede library at Haarlem,* £24. *s. l. et a. (? Basil, cir.* 1560)

The first large woodcut contains the figure of Pope Joan ("Angnes ein Weib aus Engelant Johanes der sibent genant, A. 851") mounted on the Beast with seven heads, with several princes kneeling before her.

The artist's name is unknown; but he was one of the best masters of the school that followed Holbein, and his work resembles in style the contemporary productions of English wood-engravers. But it has been conjecturally attributed by Didot to the hand of Lukas Cranach the younger.

12117 HEMMINGII (Nicolai) de Lege Naturæ apodictica methodus, 12mo. 18 *spirited woodcuts,* 1 *marked with the initials* D. B. *and date* 1557, *old calf, scarce, from the Sunderland library,* £1. 1*s* *Vitebergæ, Jo. Crato,* 1564

The unknown artist belonged to the school of Lucas Cranach.

Virgil Solis (1514-62):

12118 SOLIS (Virgilius) Biblische Figuren, sm. 4to. *very fine impressions of the woodcuts, four of them finely coloured, vellum,* £3. 16*s* *Franckfurt,* 1560

COLLATION: Sheets A-T in fours. A2 a dedication absent.

12119 ——— Biblische Figuren, 2 vols. in 1, oblong 4to. *complete edition, with the entire series of* 218 *engravings, vellum, fine copy,* £10. 10*s* *Franckfurt am Mayn,* 1565

VIRGIL SOLIS—*continued.*

12120 ÆSOPI Fabulæ . . . J. Posthii tetrastichis illustratæ . . . . schöne vnnd kunstreiche Figuren vber alle Fabeln Esopi . . . . mit fleiss gerissen durch Vergilium Solis . . . . mit Teutschen Reimen kürtzlich erkläret durch Hartman Schopper, 12mo. *numerous woodcuts by Virgil Solis, vellum, from the Beckford-Hamilton library,* £6. 15*s* *Francoforti,* 1566

12121 SOLIS (Virgil) PASSIONAL, inn welchem . . . in schöne Figuren zusamen gebracht sein die fürnembste historien un' geschicht des lebens, leidens, sterbens, und aufferstehung Jesu Christi, sm. 4to. *numerous beautiful woodcuts, signed with the monogram* V. S., *fine copy in red* MOROCCO *extra, gilt edges,* £4. 15*s* *München,* 1572

12122 HELDENBUCH darinn viel seltzamer Geschichten und kurtzweilige Historien, von den grossen Helden und Rysen, Wie sie so Ritterlichen umb eines Königs Tochter gestritten haben, etc. sm. 4to. *numerous fine woodcuts by* VIRGIL SOLIS, *original stamped binding, with clasps, rebacked,* £4. 8*s* *Franckfort, Sigmund Feyrabendt,* 1590

"Sehr seltenes Buch."—*Nagler.*

Tobias Stimmer (1539-82):

12123 NEUE KÜNSTLICHE FIGUREN BIBLISCHER HISTORIEN . . . . mit artigen Reimen begriffen durch J. F. G. M. [J. Fischer genannt Menzer], sm. 4to. *First Edition, with original impressions of the* 170 *elegant wood engravings, with woodcut borders, by* TOBIAS STIMMER, *fine copy in brown morocco extra, gilt edges, scarce,* £18. 18*s* *Basil, T. Gwarin,* 1576

"Stimmer's fame as an artist is chiefly based upon this work."—*Nagler.*

This first edition of 1576 is infinitely rarer than that of 1590. The latter is sufficiently described by R. Weigel, Brunet, Graesse, Ebert, and others, as having 170 engravings. This first edition is only referred to, apparently without any certain knowledge, by Graesse; yet since it contains the same number of engravings as the 1590 book, it must be superior to it from every point of view.

In fact R. Weigel, Ebert, and Graesse simply knew that it existed, but never saw it, and for want of information seem to have supposed it contained less engravings than the edition of 1590.

12124 REUSNER. Icones sive Imagines Virorum literis illustrium, additis elogiis, recensente Reusnero, curante Jobino, 12mo. 103 *fine woodcut portraits of distinguished Contemporaries by Tobias Stimmer and Christoph Maurer, blue morocco extra, gilt edges,* £4. 4*s* *Argentorati,* 1587

Jost Amman (1539-91):

12125 FRONSPERGER (Lienhart) Fünff Bücher von KRIEGS REGIMENT und Ordnung wie sich ein yeder Kriegsman inn seinem Ampt und beuelch halten soll, etc. folio, *numerous woodcuts of the picturesque Military Costume of the period, scenes of War, and numerous representations of* CANNONS, *fine copy in vellum,* £8. 8*s* *Franckfurt,* 1555

Jost Amman was already at work in 1550, when only eleven years of age. It seems, however, almost incredible that a boy of fifteen or sixteen could have produced the series of beautiful woodcuts which decorate this very rare book. They are however ascribed to him, although none bears his mark.

JOST AMMAN—*continued.*

12126 Eulenspiegel. NOCTUAE SPECULUM. Omnes res memorabiles, variasque et admirabiles, Tyli Saxonici machinationes complectens . . . authore Aegidio Periandro, 12mo. *a translation of* EULENSPIEGEL *into Latin verse, with about* 120 *fine woodcuts, red morocco, gilt edges,* £3. 3*s*
Francofurti, S. Feyrabendt et S. Huter, 1567

12127 GENERAL Chronicen, das ist: Warhaffte eigentliche vnd kurtze Beschreibung vieler . . . unbekannter Landtschafften, erstlich des . . . Priester Johanns Königs in Morenlandts Königreichen, &c. *very spirited woodcuts by* JOST AMMAN, *some of them signed with his initials, and Tobias Stimmer, Franckfurt,* 1576—HOPPENROD (A.) [Sächsisches] Stammbuch, *Straszburg,* 1570—2 vols. in 1, folio, *three leaves mended, red morocco extra, gilt edges, very scarce,* £5. 1570-76

A second volume of the "General Chronicen" was produced, containing voyages in other parts of the world, but this volume is complete in itself, and gives no indication at the end of any continuation. It contains a translation of the celebrated Relation of Ethiopia by Francisco Alvarez.

12128 BIBLIORUM utriusque Testamenti Icones, venustis carminibus exornatæ (a Conrado Weiss), 18mo. 200 *spirited woodcuts by* JOST AMMAN, *brown morocco, by* CHAMBOLLE-DURU, *fine copy,* £6. 6*s* *Francof.* 1571

12129 ———— another copy, 18mo. *fine impressions of the cuts, vellum, from Lord Hampton's library,* £5. 15*s* 1571

12130 ———— another copy (*wanting D*2), *blue morocco, gilt edges,* £4. 12*s* 6*d* 1571

12131 NEUWE BIBLISCHE FIGUREN mit Teutschen Reimen von Rebenstock, 12mo. *fine impressions of the* 200 *woodcuts, morocco,* £3. 13*s* 6*d* *Frankfurt,* 1571

12132 COSTNITZER CONCILIUM so gehalten worden im Jar 1413 jetzt auffs new zugerichtet, sm. folio, *coats of arms of all the princes and nobles of the Empire, with several fine woodcut engravings of scenes and figures, by Jost Amman, calf,* £1. 12*s* *Franckfurt,* 1575

12133 INSIGNIA Sacræ Cæsareæ Majestatis, principum electorum, ac aliquot illustrissimarum, illustrium, nobilium et aliarum familiarum, formis artificiosissimis expressa, sm. 4to. 136 *leaves containing* 245 *spirited woodcuts, comprising emblematic figures, Heraldic Shields, Coats of Arms, etc. most of which bear the monogram of* JOST AMMAN, *crushed blue morocco extra, with gilt tooled ornamental borders, gilt and marbled edges, bound by* E. NIEDRÉE, A VERY FINE COPY, £20.
Frankf. (*S. Feyerabend*), 1579

12134 ———— another copy, sm. 4to. 118 *leaves of woodcuts, russia,* £7. 10*s* 1579

All copies of this rare volume differ in the distribution of the leaves and engravings, each sheet having been separately issued with a special coat of arms. The differences in the number of leaves consist in the greater or less number of leaves with blank cartouches meant for distribution among families that might wish to have their arms added.

JOST AMMAN—*continued.*

12135 AMMAN (Jost) Habitus præcipuorum populorum tam virorum quam feminarum singulari arte depicti. Trachtenbuch: darin fast allerley und der fürnembsten Nationen die heutigs tags bekandt sein Kleidungen, etc. small folio, 219 *beautiful large woodcuts designed by Jost Amman and the publisher, fine copy in brown morocco extra, gilt edges, by Lortic,* £55.
Nürnberg, Hans Weigel Formschneider, 1577

"Cette belle collection contient 219 figures de costumes, dessinées par J. Amman, dont la marque se trouve sur la première; elles sont probablement gravées par Hans Weigel, éditeur du livre, qui s'intitule *Tailleur de bois.*"—(Didot, *Cat. rais.*, no. 142.)

12136 RUEXNER, Thurnierbuch, Das ist: Warhaffte eigentliche vnd kurtze Beschreibung, von Anfang, Vrsachen, Vrsprung vnd Herkommen der Thurnier . . . 2 vols. in 1, folio, *numerous beautiful woodcuts by Jost Amman, fine copy in pigskin, with clasps,* £7. 10*s* *Franckfurt am Mayn,* 1579

The first volume of this edition is a reprint of the old Siemern book, but with totally different woodcuts. The second volume is a continuation, and describes the knightly sports of Maximilian's time.

12137 ANTHOLOGIA GNOMICA. Illustres veterum Graecae Comoediae scriptorum sententiæ, prius ab Henrico Stephano qui & singulas Latine conuertit, editæ; nunc duplici interpretatione, etc, auctæ . . . a Christiano Egenolpho, 12mo. 165 *woodcuts by Jost Amman, mostly of richly-coloured figures supporting black shields, in which it was intended that armorial bearings should be inserted by hand, russia extra, gilt edges,* £4. 14*s* 6*d*
Francofurti, impensis Sigismundi Feyerabendii, 1579

12138 MELANTHONIS Epigrammata selectiora . . . collecta a M. Petro Hegelundo, sm. 4to. 90 *beautiful woodcuts, some of them signed J. A., without the engraved portrait, russia,* £2. 2*s*
Francof. S. Feyerabend, 1583

Besides the selection from Melanchthon, various other proverbs and phrases are added from ancient and modern sources.

12139 AMMANI (J.) GYNÆCEUM sive Theatrum Mulierum, small 4to. *fine impressions of the numerous woodcuts of Female Costume, limp vellum, with* MELCHIOR CRESCEN. CAM. APCE CLERICUS, *stamped in gold on sides,* VERY RARE, £12. 12*s* *Francof.* 1586

12140 ——— another copy, small 4to. (*in sheet b* 2 *and* 3 *wanting*), *above* 100 *full-length figures, showing the Costume of the Ladies of all parts of Europe, original vellum, Pugin's copy,* £5.
Francof. 1586

12141 ——— the same work, *in German:* Im Frauwenzimmer wirt vermeldt von allerley schönen KLEIDUNGEN unnd TRACHTEN der Weiber, sm. 4to. *wants sheets f, g (the end), containing* 113 *woodcuts (of* 122), *fine copy in old English morocco,* £6. 6*s*
ib. 1586

12142 LIVIUS (Titus) and LUCIUS FLORUS, von Ankunfft unnd Ursprung des Römischen Reichs, der alten Römer Herkommen, Sitten, etc. stout folio, *hundreds of fine woodcuts, by* TOBIAS STIMMER, HANS BOCKSPERGER, CHRISTOPH MAURER, *and others,*

JOST AMMAN—*continued.*

hundreds of fine woodcuts by JOST AMMAN, *very fine copy in stout hogskin, clasps,* £4. 4*s* *Strassburg, Th. Rihel,* 1587

On one side of the cover is a very fine impression of the Crucifixion, on the other one of the Resurrection.

It is a singular testimony to the popular pursuit of knowledge in Germany in the sixteenth century, that of a large book like this one publisher issued two totally distinct editions in the course of twelve years, each with a different set of woodcuts by great artists. The same blocks are in no instance used for both; and even as far as the text is concerned, the translation of the first three books (A. U. C. 1—302) is a new and different work in the 1587 edition.

12143 Anonymous Artist. ARS MORIENDI. Kunst wol zusterben, ein gar nützlichs Büchlin, durch A. Walasser in Truck verfertiget, 12mo. *with numerous large and curious woodcuts, in the original stamped hogskin, with clasps,* £2. *Dilingen,* 1603

A reprint of the text, with new impressions of the engravings from the old woodblocks. The illustrations are imitated from those in the Ars Moriendi Blockbook. They were first published in 1570.

12144 Balthaser Mentz. STAMBUCH dorinnen der Chur unnd Fürsten zu Sachsen ritterliche Thaten, Bildnüsse und Wapen . . . 12mo. *numerous woodcut portraits and coats of arms,* 18*s* *Wittenberg,* 1598

Flanders and Holland.

12145 ERUDITORIUM PENITENTIALE. Incipit eruditorium penitentiale cuilibet christicole pernecessarium. cōpendiose auctoritatibus sacre scripture insignitum, small 4to. 17 *curious woodcuts, red morocco extra, by Bedford,* £18. (*? Brugis, cir.* 1480)

"Edition imprimée dans quelque Ville des Pays-Bas . . . ornée de 17 figures gravées sur bois qui accusent l'enfance de l'art," says Brunet; who has, however, omitted to notice that the typography (as distinguished from the illustrations) resembles that of the early French press, the characters being like the first impressions at Lyons, or the French books printed by Colard Mansion. The watermarks are the arms and insignia of Philippe Duc de Bourgogne, with his initial, and it might be that the book was printed somewhere in Flanders. The xylographic inscriptions in some of the woodcuts reveal a Flemish origin.

12146 DIALOGUS CREATURARUM, **Editio Princeps.** Dyalogus creaturarū optime moralizatus. omni materie morali iocūdo et edificatiuo modo applicabilis, sm. folio, 123 *large woodcuts, with arabesque woodcut border round the first page of text, a small wormhole through several leaves, and the last leaf mounted, otherwise a large and fine copy in old calf,* £60.

Gerard. Leeu in opido Goudensi, 1480

Several old English autographs of signatures occur in the book, as Robert Thacker, Nicholas Stokes, Thomas Ireland, and Bartholomew Kirkbye.

12147 ——— the same, 123 *woodcuts, a very fine and large copy,* 1480

—GESTA ROMANORUM. Ex gestis romanorum hystorie notabiles de vicijs virtutib' q' tractantes. cū applicacōnibus moralizatis & misticis, *fine arabesque woodcut border round first page of text, the last leaf of table absent, Gouda, Gerard. Leeu,* 1480—2 vols. in 1, folio, *in ancient oaken binding,* £72. 1480

The authorship of the Dialogus Creaturarum is usually assigned, on the faith of an inscription in a MS. dated 1394, to a certain (or rather uncertain)

Nicolaus Pergamenus. This name is, however, otherwise unknown, and, if it be that of a real man, seems to suggest a Greek origin for the book. But it was evidently compiled in Latin, and from the resemblance of its stories and language to those of the Gesta Romanorum, might be attributed to monkish authorship in the thirteenth century. The reference to Helinand (Elymandus) in the sixty-eighth chapter is sufficient to prove that the Dialogus must be later than, say, A.D. 1220.

12148 DIE ALDER EXCELLĒSTE CRONYKE VĀ BRABĀT, sm. folio, *not quite perfect, with very numerous fine large woodcuts, old calf*, £10.
Antwerpē, Rolant vāden Dorp, 1497

The illustrations give this volume the appearance rather of a Romance of Chivalry than of a history. Like all the Dutch engravings of the time, they look more like impressions from metal than from wooden blocks.

12149 (LUDOLPHUS.) DIT ES DLEUĒ ONS LIEFS HEEREN IHESU CRISTI . . . met addicien van schoonen moralen eñ geesteliken leeringhen eñ deuoten meditacien, sm. folio, *woodcut on title, and* 147 *curious engravings illustrating the Life of Christ, plain; with painted initials, original oak boards covered with stamped calf*, RARE, £7.
Antwerpen int huys vā Delft, Henrick Eckert vā Homberch, 1503

Many of these engravings look like impressions from metal-plates, and may not be woodcuts, but others are decidedly xylographic. They appear to be the same as had been used in the original edition of 1488, and are therefore of particular interest for the history of the Art in Holland.

12150 (LUDOLPHUS.) Dit es d'Leven ons Heeren Jhesu Christi, sm. folio, *title in red and black with two woodcuts, numerous woodcuts throughout the book from the same blocks as used in the* 1503 *edition, retouched, old stamped calf*, £4.
Antverpen, Claes de Grave, 1536

12151 DEN BIBEL: tgeheele Oude ende Nieuwe Testament, met grooter naersticheyt na dē Latijnsche text gecorrigeert, 3 parts in 1 vol. folio, *title printed in red and black within a woodcut border in compartments, a large number of woodcuts scattered through the text, by* MARTIN KEYSERE, *fine copy in old calf gilt*, RARE, £7. 7*s* *th Antwerpen, Willem Vorsterman*, 1530-42-32

This is the Dutch version corrected by the Louvain doctors after the Complutensian Vulgate: and was published with imperial sanction as the authorized Bible for Holland. Martin Keyser, or L'Empereur, is considered by Nagler to have been only a publisher, not an artist. The rarity of the book is accounted for by the destruction of copies in the reign of Philip II.

12152 ENCHYRIDION ou Manuel contenant plusieurs matieres traictees es liures de Lancien Testament, 12mo. *woodcuts similar to those in Coverdale's Bible, blue morocco, gilt edges*, EXTREMELY RARE, £14.
Anvers, Martin Lempereur et S. Coc, 1535

Only one of the woodcuts bears what seems to be the engraver's mark. It is VL,—initials which I am unable to identify; but the curious fact that the same woodcuts appear in the first English Bible is an additional testimony to the theory that Coverdale did his work in Antwerp. A Latin issue (translated by Branteghem) was made at the same time, but the book is so rare that only one copy of the Latin has ever appeared in the London market, and only one other besides this of the French one, which was sold at Sotheby's twenty-five years ago.

12153 BRANTEGHEM (Guiliaume de) LA VIE DE NOSTRE SEIGNEUR Jesu Christ par figures, selon le Texte des quattre Euangelistes, auec toutes les Euangiles, Epistres, & Propheties

de toute lannee, etc. 12mo. *upwards of* 250 *fine woodcuts, vignettes, and tailpieces, by Levinus de Witte of Ghent, old calf neat,* RARE, £10. *Anuers, Adrien Kempe & Matthieu Crome,* 1539

12155 BRONTIUS. Libellus de Vtilitate et Harmonia Artium . . . authore Nicolao Brōtio Duacensi—Libellos compendiariam tum virtutis adipiscendæ tum literarum parandarum rationem perdocens . . . —2 vols. in 1, 12mo. *numerous curious woodcuts mostly of symbolical character and excellent design, olive morocco extra, gilt edges,* £1. 11*s* 6*d*

Antverpiæ, apud Simonem Cocum, 1541

12156 NICOLAY D'ARFEVILLE. Le Navigationi et Viaggi nella Turchia, di Nicolo de Nicolai del Delfinato, trad. da Francesco Flori, sm. 4to. 61 *charming full-page woodcuts by C I (Jean Croissart), C E, and A. van Londerseel, after designs by* L. DANET, *representing the costumes of the various races of the Turkish Empire, calf extra, gilt edges,* £2. 10*s* *Anversa,* 1576

Nagler rejected the identification of Croissart with C I, and preferred to see in it the J. G. of J. Gietlenghen, but we find two small *crossed* bars attached in one place to the initials, which seems decisive.

Italian Woodcuts.

12157 S. ANTONY OF PADUA. Qui finisse el libro della VITA E MIRACOLI del glorioso sācto Antonio de Padoa, translatato de latino in vulgare italiano . . . Revelatione . . . monstrade a Sancta Elisabeth figliola de lo Re de Ungharia . . . small 4to. Gothic letter, *three full-page woodcuts in the elegant outline style, very fine copy in blue morocco, gold tooling, leather joints, silk linings, gilt edges, by Simier, from the Beckford library,* £15. 15*s* *Sine notâ* [*Padua, about* 1485]

Excessively rare; being unknown to Brunet, and only quoted by Panzer on the authority of the Pinelli catalogue and Denis' Suppl. to Maittaire. The woodcuts are of Venetian artistic origin: one of them shows St. Antony preaching to the Adriatic fishes with the towers and walls of Ravenna in the background (although according to the text it was at Rimini that he performed that very surprising action). The orthography also resembles that of Venice, but the dialect of Padua is almost identical with the Venetian. The book was probably translated from the Latin of Siccus Polentonus, which had been printed at Padua in 1476.

12158 DANTE, Divina Commedia. Comento di Christophoro Landino Fiorentino sopra la Comedia di Danthe Alighieri, folio, 3 *full-page woodcuts with elegant borders, in the style of art which reached its perfection in the Poliphilo, a large number of fine and spirited vignettes, and beautiful Initial Letters, all very curious, very tall copy in vellum,* £5.

Venesia, B. Benali e Matthia da Parma, 1491

Some margins of the text are stained, and there are a few wormholes, otherwise the volume is in good condition.

12159 ——— the same, small folio, *fine clean copy, vellum, gilt edges,* £7. 7*s* 1491

12160 ESOPUS. (*On reverse:*) Accii Zuchi . . . in Aesopi Fabulas interpretatio per rhythmos, sm. 4to. *the first impressions of the* 67 *fine outline woodcuts within borders, by the artist who illustrated*

the celebrated Poliphilo (? Zoan Andrea Valvasore), fine copy in old English red morocco extra, gilt edges, by ROGER PAYNE, *from Beckford's library*, £48.

Venetiis, per Manfredum de Mōteferato . . . 1491

Excessively rare, and exhibiting perhaps the earliest productions of that dexterous hand from which the Poliphilo of 1499 derived its lovely engravings.

12162 POLIPHILO. HYPNEROTOMACHIA POLIPHILI, vbi hvmana omnia non nisi Somnivm esse docet. atqve obiter plurima scitv sane qvam digna commemorat [auctor Franciscus Columna], *Italice*, folio, EDITIO PRINCEPS, *with exquisitely beautiful wood engravings from designs by* b (*i.e. Giovanni Bellino or Sandro Botticelli*), *some of them in a contemporary colouring, the leaf of Errata in facsimile, otherwise fine copy in red morocco extra, gilt edges, by C. Hardy* (301 *by* 198 *millimètres*), £36.

Venetiis apud Aldum, 1499

12163 ——— the same, small folio, *Thick Paper, the woodcuts pure and intact, and the leaf of Errata genuine, a very fine copy in old red morocco extra, gilt edges, in Derome's style*, £90. 1499

12164 POLIPHILO. La Hypnerotomachia di Poliphilo, cioè Pugna d'Amore in Sogno; dov' egli mostra che tutte le cose humane non sono altro che Sogno, folio, *with the same beautiful illustrations as in the first edition, fine copy in red morocco extra, gilt edges, genre Derome*, £45. *Venetia, figliuoli di Aldo*, 1545

12165 ——— another copy, small folio, *without the four preliminary leaves, calf*, £20. 1545

12166 FIORE DE VIRTU, small 4to. *numerous spirited woodcuts, the title-page surrounded by a woodcut border containing several figures, and bearing the initials* B. T., *purple morocco, gilt edges*, £18.

Mediolani, per Lazarum de Turate, 1502

This is perhaps an unknown master, and may not be Benvenuto Tisio Garofalo of Florence, who, although only twenty-one years of age at the date of this book, was already a skilled engraver. The moral precepts are illustrated by stories, so that the book may be attached to the class of *Novelle*. The woodcuts, being executed for the stories, lend an additional interest to this edition.

12167 [OVIDII METAMORPHOSES.] Habebis candide lector. P. Ouidii Nasonis Metamorphosin castigatissimam, cum Raphaelis Regii commentariis emendatissimis, & capitulis figuratis decenter appositis, folio, *numerous fine woodcuts by the artist who illustrated the Poliphilo* (I. A. = Zoan Andrea), *fine copy in purple morocco, gilt edges, with the autograph of* J. RUSKIN, £25.

Parmæ Expensis & Labore Francisci Mazilis . . . M.D.V. (1505)

12168 BOCCACCIO. L'OPERA DE MISSER GIOUAN BOCCACIO DE MULIERIBUS CLARIS, sm. 4to. *Roman letter, numerous fine woodcuts, attributed to B. Montagna or G. Bellino, green morocco extra, gilt edges*, £6. 6*s*

Venetia, Zuanne de Trino chimato (sic) Tacuino, 1506

12169 BERGOMENSIS (Jacobi Philippi [Foresti]) Novissime Historiarū omniū repercussiōes: . . . . que Supplementum supplementi Cronicarū nuncupantur . . . usq' in Annū . . . M.CCCCCVI, stout folio, *numerous pictorial subjects and beautiful*

arabesque borders finely engraved on wood, including four remarkable pages which represent the Creation, the Temptation, and the Fall, the Death of Abel, and the building of Babel, old calf, with the arms of SIR CHRISTOPHER HATTON *on the sides*, £12.

Venet. 1506

The author's account of the discoveries of Columbus is one of the earliest, fullest, and most curious notices of the New World which followed the publication of the Navigator's relation. This work is not mentioned by Rich and Ternaux, who pass from the letters of Columbus (1493-4) to the Vespucci narratives (1504-8), and thence to the Peter Martyr of 1511.

Four of the large woodcuts specially mentioned above are in the favourite Italian style of *intaglio*.

12172 VIGERII (M.) DECHACHORDUM CHRISTIANUM, folio, *beautiful wood engravings within elegant arabesque borders by the master* F. V. *i.e. Florio Vavassore, brother of the Venetian Zoan Andrea, fine large copy in green morocco extra, gilt edges*, RARE, £6.

Fani, H. Soncinus, 1507

The beautiful arabesque borders, white on black ground, are probably the work of a different artist from the designer of the figure-groups. Besides the ten large engravings occupying full pages, there is a number of smaller ones in the text.

It is customary to treat the illustrations in this volume as woodcuts, but it is equally probable that they were produced by engraving on soft metal.

12173 OVIDIO, METAMORPHOSEOS VULGARE HYSTORIADO, small folio, *a translation into Italian prose, with the same woodcuts as in the Parma Ovid of* 1505, *but with a beautiful border round the first page, which is not in that edition, vellum*, £10. 10*s*

Venetia per Alexādro di Bādoni ad instātia del nobile misser Lucantonio Zonta . . M.CCCCC.VIII (1508)

12174 [SPIRITO, Lorenzo] LIBRO DE LA VENTURA OVERO DE LE SORTE, folio, *full of fine woodcut figures and borders in the grand Italian style, very fine copy in olive morocco extra, gilt edges, by Lortic*, £32.

Millão, per Zanoto de Castellion . . *ale spese de J. J. de Legnão & fratelli*, 1508

This artist's name is unknown, but he must be held to rank among the best designers of his time. There is a freedom and boldness in his drawing, and a mastery of composition, which are seldom found in union with the apparent roughness of execution, and the absence of finish in the typographical adjuncts. His groups of *bambini* are very much like those in the Poliphilo, and quite as charmingly delineated. The book is a fortune-telling encyclopædia, and the pages are full of little figures of dice or dominoes, with references below to the grandly-bordered circles on the pages in which further references are made to the woodcuts of the prophets where responses appear.

12175 JOACHINI abbatis Vaticinia circa Apostolicos viros & Eccle. R. small 4to. 31 *full-page woodcuts illustrating the curious prophecies of the Abbat Joachim, sd.* £3. *Bononiæ*, 1515

First edition, which Brunet never saw, although he records its existence on the faith of the statement in the 1529 edition.

12176 BOCCACCIO, IL DECAMERONE, nuovamente stampato con tre novelle aggiunte, sm. 4to. *printed in italic letters, with very numerous fine woodcuts, old crimson morocco gilt, gilt edges*, FINE COPY, £48. *Firenze, Ph. di Giunta*, 1516

A RARE EDITION, the first *from the Giunta press*, and which is remarkable for the three additional novels printed at the end and wrongly attributed to Boccaccio, which are however quite as valuable in themselves as if they had been his. They occupy the last 39 pp.

12178 ISIDORI DE ISOLANIS Inexplicabilis mysterii gesta Beatæ Veronicæ virginis Monasterii Sanctæ Marthæ Mediolani (interprete Isidoro de Isolanis), sm. 4to. *several elegant woodcuts and woodcut initials, vellum*, £4. *Mediolani, Gotard. Ponticus*, 1518

A very rare book, with highly finished woodcuts, and fine ornamental initials. The designs are purely Italian in character, and of superior order, although executed with great simplicity.

12179 ROSARIO DELLA GLORIOSA VERGINE MARIA (per Frate Alberto da Castello), 12mo. 188 *full-page woodcuts with borders, fine copy in brown morocco extra, blind tooling, gilt marbled edges*, EXTREMELY RARE, £21. *Venetia, M. Sessa and P. di Rauani*, 1522

First Edition. Some of the woodcuts have considerable vigour and merit, others are of inferior character; but the great number of them, and the ornamental borders, make this a noteworthy volume, exhibiting the popular art of Venice at its time.

12180 DANTE, Comedia . . . cōl' espositione di Christophoro lādino: nuouamēte impressa: e con somma diligētia reuista & emēdata: & di nuouissime postille adornata, MDXXIX, folio, *title in red and black within woodcut border, portrait of Dante on the reverse; with numerous woodcuts throughout the text, and a copperplate portrait engraved by Corn. Galle inserted at the beginning, fine copy in old calf, gilt back*, £2. 10*s*

Venetia per Iacob del Burgofrāco . . . Ad instātia del nobile messere Lucantonio giūta . . . 1529

12181 ———LA COMEDIA . . . con la nova espositione di Alessandro Vellutello, sm. 4to. **Editio Princeps** *of this celebrated commentary, with* 100 *curious woodcuts, water-stained at the end, a cheap copy in vellum*, 30*s* *Vinegia, Marcolini*, 1544

12182 ——— the same, sm. 4to. *calf extra, with gold tooling in the old Venetian style, gilt and painted edges by R. Morotti of Bologna, in case*, £5. 1544

12183 TERENTII Comoediae, folio, *numerous small woodcuts illustrating the scenes of the various plays, calf*, £2. 10*s*

Venetiis, Hieron. Scotus, 1545

These woodcuts are valuable as illustrations, not of Terence, but of the history of the Italian stage.

12184 BOCCACCIO, IL DECAMERONE . . nvovamente corretto . . stout 12mo. *woodcuts, calf*, 25*s* *Venetia, Agostino Bendone*, 1545

12185 ARIOSTO, ORLANDO FURIOSO. . . . . con alcune Stanze del S. Aluigi Gonzaga . . . . aggiuntovi per ciascun canto alcune allegorie . . . small 8vo. *a woodcut to each book of the text, very fine copy in old red morocco, by De Rome*, £5. 5*s*

Vinegia, G. Giolito de Ferrari, 1546

12186 ——— ORLANDO FURIOSO . . . tutto ricorretto . . . 8vo. *a woodcut to each book by Dosso Dossi, larger and otherwise designed than in Giolito's edition, vellum, fine copy*, RARE, £3.

Venetia, Vincenzo Valgrisi, 1556

12187 MAGNI (Joannis) Historia de omnibus Gothorum Sveonumque Regibus qui unquam ab initio nationis extitere . . . opera Olai Magni fratris ejusdem authoris edita, folio, **First Edition**, *numerous small woodcuts, old calf gilt, gilt edges*, £5. *Romæ*, 1554

12191 MAGNI (Olai) Historia de Gentibus Septentrionalibus, small folio, **First Edition,** *map and numerous large and small woodcuts representing curious incidents, strange customs, the manners and customs of the North, etc. three lines on p.* 467 *made up in MS. otherwise a very fine copy, vellum,* £6. 6*s* *Romæ,* 1555

The works of the two brothers Magnus, both Bishops of Upsala in immediate succession, should be carefully distinguished. That of Joannes Magnus is an historical chronicle down to 1520; that of Olaus Magnus is a complete illustrated Encyclopædia of Northern Superstitions, Occupations, Sports, Warfate, etc. following no chronological sequence, but simply arranged under various headings.

"Edition belle et estimée."—*Brunet.*

12192 ARIOSTO, Orlando Furioso, sm. folio, *woodcuts by the master I. F. very large copy, with rough leaves, red morocco extra, gilt edges, by Capé,* £12. *Lione, Bastiano di Barth. Honorati,* 1556

A rare and excellent edition, in considerable request.

12193 ——— Orlando Furioso, tutto ricorretto con le annotationi, etc. di Gir. Ruscelli, 4to. *fine full-page woodcuts, old English calf, with centre gilt ornaments and initials "E. D." on sides, gilt edges,* £7. 15*s* *Venetia, app. Vincenzo Valgrisi,* 1568

The large woodcuts are the same as in the edition of 1556, but much clearer in impression, and with borders added.

12194 VERDIZOTTI (G. M.) Cento Favole morali, sm. 4to. **First Edition,** *with fine impressions of the* 103 *(title-page included) woodcuts, some of which are from Titian's designs, fine large copy in morocco, gilt edges,* £10. *Venetia, Giordano Zileti,* 1570

12195 ——— Cento Favole morali, sm. 4to. 103 *woodcuts, fine copy in blue* MOROCCO, *gilt edges (by* PADELOUP), £10.
Venetia, Ziletti, 1586

12196 ——— Cento Favole morali, novamente ampliate, sm. 4to. 102 *woodcuts, red morocco extra, by Petit,* £4. 4*s* *Venetia,* 1599

12197 BOCCACCIO, il Decameron; ricorretto in Roma et emendato secondo l'ordine del sacro Concilio di Trento, sm. 4to. *very elegant woodcuts in the initial letters, large copy in old calf,* £2. 2*s*
Fiorenza, Giunti, 1573

12198 ARIOSTO, Orlando Furioso, con annotazioni di Ruscelli, etc. 4to. *numerous large woodcuts, hf. bd.* 36*s*
Venetia, Heredi di Vincenzo Valgrisi, 1580

12199 ——— the same, 4to. *the same woodcuts as in the edition of* 1580, *brown morocco extra, gilt edges,* £2. 16*s*
Venetia, Felice Valgrisi, 1587

12200 ALDROVANDI (Ulyssis) OPERA, viz. de Quadrupedibus, 3 vols. 1616-21-37—Ornithologia, 3 vols. 1599-1600-3—De Insectis, 1602—1602—De reliquis Animalibus exanguibus, 1606—De Piscibus et Cetis, 1613—Serpentum et Draconum Historiæ, 1640—De Monstris et Paralipomena, 2 vols. in 1, 1642—Musæum Metallicum, 1648—Dendrologia, 1668—together 14 vols. in 13, folio, *engraved titles, portrait, and an immense number of very spirited woodcuts by Chr. and G. B. Coriolani, after the designs of Bennini, Suintus, and Ligozzi,* FIRST EDITIONS, BEAUTIFUL COPY *in veau fauve, full gilt backs, gilt edges, from the Beckford library,* £42.
Bononiæ, 1599-1688

The difficulty of obtaining a complete set of the works of Aldrovandus, all first editions, and in fine condition, is too well known to require comment.

France.

Lyons:

12210 TERENCE. Le Grant Therence en Francoys, tant en Rime que en Prose, folio, *with over* 150 *bold woodcuts, fine copy in old calf gilt, Arms on the sides, from the Bathurst collection*, £10.

Paris, Guillaume de Bossozel, 1539

This is one of the most remarkable volumes in the catalogue. Although the woodcuts were here issued for the second time, yet they are from the identical blocks which were used with the Latin Terence printed at Lyons in 1493; and thus represent the most striking and artistic work of illustration produced by the early French school.

12211 LE ROMMANT DE LA ROSE. Cy cōmance le romant de la rose, ou tout lart damours est enclose, folio, *probably the* Editio Princeps, *and certainly the most ancient edition known, numerous curious woodcuts, but having ten leaves admirably facsimiled by Pilinski, so as almost to defy detection*, BEAUTIFUL COPY *in red* MOROCCO *super extra, covered with gold tooling (parsemé de roses d'or), gilt, marbled edges, by Belz-Niedrée, being perhaps his* CHEF D'ŒUVRE, £42.

s. l. & d. (Lyon par G. Le Roy, cir. 1480-85)

EXTREMELY RARE. A copy sold for 1530 fr. in the Yemeniz sale, and another for 2100 fr. in the Double sale. This is the first of the four undated editions with which Brunet commences his description of the fifteenth-century impressions of the Roman de la Rose. And even he speaks doubtfully of the title-leaf bearing the words "Le Rommant de la Rose," which he had only seen in MS., but which is found in fine state (apparently the genuine and proper frontispiece) in the above copy.

All the fifteenth-century editions are vastly superior to those of the sixteenth century, in which Clement Marot disfigured the text with his own audacious alterations and interpolations.

12212 BRANT (Sebastien) LA NEF DES FOLZ DU MONDE . . . translatee de rime en prose auecqs aulcunes aditions nouuelles par maistre Jehan Drouyn, sm. folio, black letter, *over* 100 *curious woodcuts, red morocco extra, gilt edges, by Bisiaux, fine copy*, £60.

Lyon, G. Balsarin, 1498

Excessively rare. Brunet only quotes Gaignat's copy.

First edition of the French prose translation. It is not entirely in prose, each subject being preceded by a piece of verse in seven lines summing up the article. The woodcuts are from new blocks engraved by a French hand in imitation of the original wood engravings in the German and Latin editions of Basel.

12313 LE LIURE DES TROIS FILZ DE ROYS, CESTASSAUOIR DE FRĀCE, DANGLETERRE, ET DESCOSSE, small folio, lettres gothiques, *title printed in red and black, with a large woodcut of the three champions*, Philippe, Auffroy, *and* David, *setting forth on horseback, and numerous large woodcuts throughout the text, the first leaf of text* (a 4) *torn and deficient of about six lines at bottom, in a green vellum binding of the seventeenth century*, PROBABLY UNIQUE, £25.

Lyon, par Claude Nourry, 1508

12214 (BRANT) LA GRAND NEF DES FOLZ. La grād nef des folz du monde en laquelle chascun hōme sage prenant plaisir de lire les passages des hystoyres dicelle morallement & briefuemēt exposees, trouuera & congnoistra plusieurs maniers de folz, &c. 4to. lettres gothiques,

LYONS—*continued.*

the set of woodcuts closely copied from those in the Paris edition of 1499, *beautifully clean copy in fine sound old French morocco extra, gilt edges, with the bookplate of the Hon. Frederick North,* £15.
1530, *Lyon, Frācoys Juste—At end:* M.CCCCC.XXIX (1529)

12215 ALCIATI (Andreæ) Emblemata, 16mo. *with a number of pretty woodcuts by Le Petit Bernard, very fine copy in green morocco extra, gilt edges, by F. Bedford,* £7. 7*s*
Lugduni, J. Tornœsius & G. Gazeius, 1547

First edition of Alciatus with the engravings of Le Petit Bernard, and also one of the earliest and rarest productions of this artist.

12216 ANULI (B.) Picta Poesis, 12mo. *fine impressions of the* 106 *charming, elegant woodcuts by Le Petit Bernard*
Lugd. M. Bonhomme, 1552

B. Aneau was the translator of Alciato's Emblems printed by Bonhomme. Didot's copy fetched 260 fr. plus commission, etc.

12217 BIBLIA SACRA ad optima quæque veteris, ut vocant, tralationis exemplaria, summa diligentia parique fide castigata, cum indicibus, 8vo. 198 *beautiful woodcut illustrations by* PETIT BERNARD *and an* EXTRA SET *of* 70 *woodcuts inserted from the Quadrins de la Bible of* 1553, *vellum, gilt edges, very large and fine copy,* £21. *Lugd. apud Joan. Tornœsium,* 1554

This is the first Bible issued by this printer and the first in which appeared the clever woodcuts by PETIT BERNARD. Contains 8 prel. ll.; pp. 1152; Indexes and leaf with a woodcut ornament on the reverse, 39 ll.

"Bible précieuse."—*Didot.* Copies of this edition are very rare, especially when in this remarkably fine condition. The additional woodcuts are interesting, as comprising a number of duplicate illustrations for comparison, the same blocks having been to a great extent used for both the Bible and the Quadrins.

12218 COSTALII (P.) Pegma, cum Narrationibus philosophicis, sm. 8vo. (12mo.), 95 *beautiful woodcuts of emblems, with engraved borders, autograph of* "L. Bochellus, 1587," *fine copy in blue morocco, leather joints, gilt edges, rare,* £6. 6*s*
Lugduni, M. Bonhomme, 1555

First edition of a book which was several times reprinted. The artist is anonymous.

12219 DU CHOUL (G.) Discours sur la Castrametation et discipline militaire des Romains, des Bains, et antiques exercitations, de la Religion des anciens Romains, 2 vols. in 1, sm. folio, *numerous fine and curious woodcuts, probably by Le Petit Bernard, old calf,* £3. *Lyon, G. Rouille,* 1557-6

"Edition originale, très-belle, et ornée de bonnes gravures sur bois."—*Brunet.*

12220 OVID. La Vita et Metamorphoseo d'Ovidio, figurato . . . in forma d'Epigrammi da M. Gabriello Symeoni, 12mo. *with nearly* 200 *very pretty woodcuts, surrounded by a great variety of singularly chaste and beautiful* ORNAMENTS, *some in the style of the Ancient Missals, others in that of Finiguerra, and adapted for*

LYONS—*continued.*

Silversmith Work, by "Le Petit Bernard," fine copy in brown morocco, gilt edges, by Holloway, £7. 15*s*

Lione, G. di Tornes, 1559

Considered by Didot to be "le chef-d'œuvre du Petit Bernard."

12221 (PARADIN) Quadrins Historiques de la Bible, revuz et augmentez d'un grand nombre de figures, 232 *woodcuts,* 1560—Figures du Nouveau Testament, 96 *woodcuts,* 1559—2 vols. in 1, 12mo. 328 *engravings by Le Petit Bernard, red morocco extra,* £4.

Lion, 1560-59

12222 LE SENTENTIOSE IMPRESE di Monsignor Paulo Giovio et del Signor Gabriel Symeoni, small 4to. 252 *beautiful woodcuts of emblems, none of them bearing the designer's mark, but all from the hand of "Le Petit Bernard," limp vellum,* £3. 3*s*

Lyone, Gul. Roviglio, 1562

Not in the Didot collection. This is one of the rarest volumes of Rouillé's press, and is much less often seen than the *Imprese militari* published in 1559, which contains less than two-thirds of the woodcuts in this volume.

12223 ÆSOPI (CL) Fabulæ; Gabriæ Fabellæ XXXXIIII; Batrachomyomachia; Galeomyomachia; omnes *Græce et Latine;* acc. Æsopi fabulæ XLII ab Avieno carmine conscriptæ *Latine,* 16mo. *numerous small and spirited woodcuts, contemporary calf binding, with Arms in centre,* £3. 16*s* *Lugd. ap. J. Tornæsium,* 1570

The escutcheon on the sides is like one-half of that which was borne by Mary (Queen of Scots) It is the royal arms of France and England quarterly, without a crown.

The additional six fables of Æsop beyond those in the Aldine edition, are in three instances mere paraphrases of some already in the series.

12224 SIMEONI (Gab.) Figure de la Biblia, illustrate de Stanze Tuscane, *Lione, G. Rovillio,* 1577—Figure del Nuovo Testamento, illustrate da Versi vulgari Italiani, *ib.* 1588—2 vols. in 1, 12mo. *with about* 450 *woodcuts by Jean Moni on the same subjects as the Bible prints* ("*Quadrins*") *of* 1554-59, *but totally different in composition, vellum, very fine tall copies,* £5. 1577-88

Paris:

12225 ROMAN DE LA ROSE. Le romant de la rose || Codicille & testament de || maistre Iehã de meun, sm. 4to. lettres gothiques, *double columns, woodcuts, very fine copy in old French red morocco, gilt edges, by De Rome, from the Didot collection,* £63.

Nouuellement Imprime a Paris [par Jean Du Pré pour Antoine Vérard], s. a. (? 1490]

The title of the second part is as follows: "Le codicille & testament || de maistre Jehã de meun || Auecques lepitaphe du feu roy Charles || septiesme qui trespassa a Meun." Brunet, in citing it, gives, instead of the last two words, "audit Meun," which is probably an error on his part, not an indication of a different issue.

12226 SONGE DU VERGIER [*On* a *ii:*] Cy commence le pmier liure intitule le songe du vergier: du clerc & du cheualier, folio, lettres gothiques, *large woodcut, very fine copy in old French calf gilt,* £20. *(Lyon) par Jacques Maillet,* 1491

PARIS—*continued.*

12227 [BONNOR (Honoré)] ARBRE DES BATAILLES, folio, *numerous fine woodcuts, the title in facsimile, very clean copy, red morocco extra, gilt edges, by Bedford,* £21. *Paris, Anthoine Verard,* 1493

A treatise on arms and chivalry, general and particular warfare, duels, etc. Written about the year 1370, and dedicated to Charles V, whose name, by a printer's blunder, is altered to Charles VIII in the opening lines of the book. From this mistake it is evident that the publication was in contemplation before the year 1485.

COLLATION: a, 6 leaves (leaf 2 marked a iiii); a—t in eights, except o and t which are in sixes; together 154 leaves. The number of lines in a full page is 34.

12228 HEURES A LUSAIGE DE ROME avec Calendrier et Almanach (1488-1508), PRINTED ON VELLUM, *within elegant woodcut borders of sacred and grotesque subjects (including* DANCE OF DEATH, *Dance of Peasants, Rural Sports, Nondescripts, &c.), ornamented with large and small wood engravings* (UNCOLOURED), *having the capital letters illuminated in gold and colours, beautifully bound in brown morocco super extra, richly ornamented with gold tooling and a mosaic design of variegated leathers, in the Grolier style, lined with red morocco, gilt gaufré edges, Hardy Mennil binder, Marius-Michel gilder, in morocco case,* £150. *Paris, pour Symon Vostre,* 1498

12229 HORE presentes ad vsum SARUM, 8vo. *impresse fuerut Pa‖risius per Philippū Pigouchet Anno salutis. M.CCCC.‖ xcviii. die vero. xvi. Maii. pro Symone vostre librario, . . . black morocco, gilt edges,* £160. *Pigouchet and Vostre,* 1498

This edition, of SALISBURY USE, and including a number of PRAYERS IN ENGLISH, has the same engravings as in the preceding Heures de Rome printed by Vostre. Being of a smaller size, the borders are omitted on any page that contains a large-sized illustration, but are all given on the ordinary pages.

"Les bordures sont variées et choisies parmi les plus jolies pièces de ce genre que Pigouchet et Vostre employaient dans leurs Heures à la date de celle-ci. La Danse des morts figure dans ces bordures en 129 sujets la plupart doublés. Plusieurs ff. contiennent des prières en anglais."—*Didot, Cat. rais.,* n° 774.

THE ONLY KNOWN COPY ON VELLUM.

12230 THERENCE EN FRĀCOIS, folio, *numerous curious woodcuts illustrating the customs and costumes of Paris towards the end of the fifteenth century,* £30. *Paris, Anthoine Verard* [1500-01]

We do not know who was the engraver or the designer of the cuts, but, like all that Verard produced, they are noteworthy productions of the French-

PARIS—*continued.*

Gothic school. As for the text, it contains not only the Latin original and a prose translation, but also the French translation in verse, which constitutes the chief literary value of the work. This was the first appearance of Terence in the French language.

12231 GYRON LE COURTOYS Auecques la deuise des armes de tous les cheualiers de la table ronde, folio, **Editio Princeps,** *curious woodcuts, last leaf in facsimile, fine copy in red* MOROCCO *extra, gold tooling on sides, gilt edges, by Wright,* EXCESSIVELY RARE, £55. *Paris, A. Verard, s. d. circa* 1500

Didot's copy, with the title and another leaf in facsimile, fetched 1300 fr. *plus* auctioneer's commission. The Yemeniz copy, a fine one, sold for about £240. The prologue, in which the book is dedicated to Charles VIII, is (*mutatis mutandis*) the same as in the Lancelot.

A dirty and wormed copy fetched 1500 fr. at Paris in 1876.

12232 HEURES A LUSAGE DE ROME (avec Calendrier et Almanach [1497-1520]), roy. 8vo. BEAUTIFULLY PRINTED ON VELLUM, *within elegant woodcut borders, composed of grotesques and of subjects taken from sacred and profane history, and ornamented with large and numerous small wood engravings, in the purest state,* UNCOLOURED, *having also numerous capital letters, finely illuminated in gold and colours, brown morocco extra, gilt edges,* £120.

Paris, Jehan Pychore et Remy de Laistre, 1503

EXTREMELY RARE. No copy, printed on vellum, of this charming specimen of Parisian Typography is to be found in any of the Paris Libraries.

12233 GOBIN. LES LOUPS RAUISSANS . . . thick small 4to. Gothic Letter, *numerous large and striking woodcuts, including an original* DANCE OF DEATH, *singularly well engraved, very fine copy, French blue morocco extra, by Bauzonnet-Trautz, from the Yemeniz and Didot collections,* £70.

COLOPHON: *Cy fine ce present liure des loups rauissans fait et compose par maistre Robert gobin . . . Imprime pour anthoine verard . . .* *s. a.* (? 1504)

FIRST EDITION. The *Loups Ravissants* and the *Agnelets* are of course metaphorical; but this book is nevertheless of somewhat similar form to the *Dialogus Creaturarum,* and it contains some Æsopian fables told in verse, which are remote precursors of La Fontaine. The Dance of Death, with its quaint rhymes and quainter designs, is another interesting feature of the book. The opening poem, *Je suis la Mort,* is a powerfully written and remarkable composition.

12234 (JACQUES DE CESSOLE) Le Jeu des eschez|| moralise .|| Nouvelle||ment impri||me a paris. sm. folio, LETTRES GOTHIQUES, *woodcuts, red morocco, by Trautz-Bauzonnet, from the Didot collection,* £160.

Paris, Anthoine Verart, 1504

First edition known of this translation, copies of which are

PARIS—*continued.*

extremely rare. It is dedicated to Anne de Bretagne, who is represented playing chess, in a large woodcut.

12235 NEUF PREUX (Les), sm. folio, *large woodcuts of the author and the ten Heroes, numerous woodcut initials, and woodcut on title; very fine copy in blue morocco, gilt edges, by Derome, with the arms of the Duke of Roxburghe in gold on sides*, £30.

Paris, par Michel le Noir, 1507

Extremely rare. This very copy fetched £28 in Miss Currer's sale in 1862—a sum equivalent to £50 at the present day. Another sold for 1450 francs in Paris, in 1865.

12136 CES PRESENTES HEURES A LUSAIGE DE PARIS sōt au long sans riēs requerir: avec les miracles nostre dame & les figures de lapocalipse & de lantique & des triumphes de Cesar [et avec Calendrier et Almanach 1508-28], 8vo. BEAUTIFULLY PRINTED ON VELLUM, *within very elegant borders, composed of sacred and grotesque subjects (including* DANCE OF DEATH), *ornamented with large and small wood engravings (uncoloured), an exquisite specimen of contemporary binding in citron morocco, with black spots, covered with gold tooling in the Grolier style, gilt edges, with silver clasp*, £125.

s. l. & a. [*Paris, S. Vostre*, 1508]

Five leaves of MS. Prayers on vellum, with a fine bordered Miniature, are prefixed to the volume for the special use of the lady who was its first proprietor, and who is represented in the miniature kneeling before St. Genevieve and S. Denis. A hymn to the former saint ends on the tenth page of this MS. prefix, and below it there is an escutcheon, *or, fasce ondée, gueules.* On the opposite page—the first page of the printed text—the shield hanging on the tree in the engraving (and which probably contained originally Vostre's mark) has been painted *azure* with the monogram "C. V." *in gold*, and in a scroll beneath is the motto in MS. "En vous fiance."

12237 HEURES A LUSAIGE DE ROUEN, roy. 8vo. *on paper, the* "Grandes Heures," *with the largest full-page engravings and the largest border-illustrations which were used by Vostre; wanting two leaves near the end, but otherwise perfect, a large and fine copy with full margins, vellum*, £25. (*Paris, Simon Vostre*, 1508)

12238 HORE BEATE MARIE VGINIS secundū usū romanum, roy. 8vo. PRINTED ON VELLUM, 22 *large engravings and numerous small ones, with woodcut borders, comprising the Dance of Death, the large engravings and the initials illuminated in gold and colours very richly, beautiful copy in green morocco extra, gilt edges by Derome*, £120. (*Paris, Vostre*, 1508)

In illustrations this is almost identical with the preceding "Rouen Horæ" on paper.

PARIS—*continued.*

12239 HEURES A LUSAIGE DE PARIS, sm. 8vo. ON VELLUM, *with several large woodcuts, full-page size, coloured and illuminated, the book printed without borders, but fine painted borders added by the illuminator opposite each page that bears engravings, and all the initial and capital letters throughout similarly ornamented, bound in red morocco extra, after a sixteenth-century French pattern, by Bedford,* £63. *Paris, Jehā Poitevin,* 1509

Many of the Prayers are in French.

12240 ROMMANT DE LA ROSE nouuellement imprime a paris, small 4to. lettres gothiques, *woodcuts, and full-page printer's mark, a remarkably fine copy, olive* MOROCCO *extra, lined (doublé) with red morocco extra, gilt edges, by* BEDFORD, £15.

Paris, Michel Lenoir, 1509

12241 HEURES A LUSAIGE DE ROME tout au long sans riens requerir avec Calendrier, 8vo. (Almanach 1510-25), PRINTED ON VELLUM, *with large and small engravings and capital letters, finely illuminated in gold and colours, morocco super extra, rich gold tooling, gilt edges, by Chambolle-Duru,* £60.

Paris, par Gilles Hardouyn pour Germain Hardouyn (1510)

Collation : Signatures A-L in eights, with the colophon on the reverse of last leaf (folio 88). The 18 large plates are so illuminated, in opaque colouring, most probably by the hand of Germain Hardouyn himself, that they may be considered original Miniatures.

12242 LE JARDIN DE PLAISANCE ET FLEUR DE RETHORICQUE, 4to. *woodcuts, fine copy in red morocco super extra, joints, green leather linings with elaborate gold tooling, broad borders of gold, gilt edges, by Rivière,* £10.

Paris, Michael Le Noir, pour Jehan Petit s. d. (cir. 1510)

12243 (BOUCHARD, Alain) Les grādes CRONIQUES de || BRETAIGNE, nouuellement Imprimees a Paris : tant de la || grande Bretaigne depuis le roy Brutus qui la conquist . . . que aussi de nostre bretaigne de present depuis la || conqueste du roy conan meriadec || breton, qui lors estoit appelle le royaulme dar || morique iusques au temps et trespas de françoys ii, de ce nom duc de Bretaigne . . . small folio, *woodcuts, title in facsimile, otherwise a very fine copy in an ancient calf binding, with goffered compartments, from the Didot collection,* £40.

COLOPHON : *Imprimées a Paris par Iehan de la reche imprimeur . . . pour Galliot du pre . . . Le xxv nouembre Mil cinq cens et xiiii* (1514)

FIRST EDITION, EXCESSIVELY RARE. The last of the woodcuts represents the seven saints of Brittany. The large woodcut of St. Yves, occupying a full page (the reverse blank), is given in facsimile from one of the only two copies which are known to have it. The woodcut is unmentioned by the bibliographers.

12244 JUDAS MACHABEE. Les excellētes magnifiques et triumphan || tes croniques. des treslouables et moult vertueux faictz de la saincte hystoire de bible du tres || preux et valeureux prince Judas machabeus vng des .IX. preux tresuaillant iuif . . . small folio, Première Edition, lettres gothiques, *woodcuts*

PARIS—*continued.*

and large elegant Capitals, brown morocco, by Bauzonnet, from the Didot collection, £70. *Paris . . . Anthoine bon mere,* 1514

FIRST EDITION, with fine woodcuts of remarkable design and execution, which are important for the history of the art of Engraving in France. There ought to be a leaf of table between the title and the text, which is not found here.

12245 HORE BEATE VIRGINIS MARIE: SECUNDU USUM | SARUM: cū illius miraculis: unacū figuris apoca | lipsis: Thobie & Judith. ac etiam mortis acciden | tia, nouiter addita impresse fuerūt Parisiis opa | ac arte Nicolai Hygmā. Impensis honesti viri | Symonis vostre: cōmorantis ibidē in vico nouo. | In intersignio sancti Johannis euangeliste, royal 8vo. *elegantly* **printed on VELLUM,** *within engraved borders which contain several series of illustrations and ornaments, including the* **Dance of Death,** *and several large engravings, full-page size, executed in the finest and most delicate style of Vostre's art-worh, old red morocco extra, gilt edges,* £84. *Paris, Vostre* (1520)

A magnificent and excessively rare edition; one of the most beautiful specimens of Vostre's Livres d'Heures that have ever fascinated the eyes of the book-lover and the art-student. A copy, wanting a couple of leaves, fetched at Paris in 1852, 1800 frs.; and every one knows how enormously the value of such books has increased since that time. The copy in the Bodleian library wants a leaf in the Calendar. In the copy above described the last cahier, P (eight leaves, containing the *Rosarium beate Marie*), was wanting, but has been supplied by a facsimile of the text on vellum, bound in a thin red morocco volume, as a match to the old binding.

12246 HEURES A LUSAIGE DE ROME, 12mo. PRINTED ON VELLUM, *many woodcuts, which as well as the headings and initials are fully illuminated, fine copy in old red morocco, gilt edges,* £50. *Paris, Germain Hardouyn* (1523)

VERY RARE: there was no copy in the Didot collection, and Brunet seems to have had no personal knowledge of copies on vellum.

12247 SAINT-GRAAL. CEST LHYSTOIRE DU SAINCT GREAAL, qui est le premier liure de la Table ronde . . . ensemble la QUESTE dudict sainct Greaal. Faicte par Lancelot, Galaad, Boors, et Perceval qui est le dernier liure de la table ronde, 2 vols. in 1, small folio, *title printed in red and black within woodcut borders, woodcuts throughout the text, fine copy in blue* MOROCCO, *gilt edges, by Duru,* £120. *Paris, Philippe le Noir,* 1523

The Didot copy fetched 7600 francs.

12248 ROZIER (le) HISTORIAL DE FRANCE Contenant deux Roziers, Le pmier rozier Contient plusieurs belles Rozes & boutons de instructions et beaulx enseignemens pour Roys, Princes, Cheualiers, etc. . . . Le secōd Rozier Autremēt CRONIQUES abregees . . . sm. folio, lettres gothiques, *numerous woodcuts, fine copy in red morocco, gilt edges,* £10. *Paris,* 1523

RARE; the Benzon copy fetched 510 fr.

PARIS—*continued.*

12249 HORE BEATISSIME | VIRGINIS MARIE AD LEGITIMŪ SARISBURIĒSIS | ECCLESIE RITUM, cum quindecim orationib' | beate Brigitte ac multis aliis orationib' | pulcherrimis, et indulgentiis, cum tabula | aptissima jam ultimo adjectis, royal 8vo. Gothic Letter, *printed in red and black within woodcut borders composed of sacred and grotesque subjects (including* DANCE OF DEATH), *ornamented with numerous large and small wood engravings,* ABSOLUTELY PERFECT, *but having margins of the last dozen leaves mended, morocco extra, gilt edges,* £60.

Paris, F. Regnault, 1527-26

"Of this edition no other copy can be traced in the British Museum or other public libraries, except a Fragment, wanting all the large cuts, in the Bodleian, those marked in the Catalogue of the British Museum C 42e and C 35h being totally distinct from the present. Those mentioned by Brunet and in the Offor Catalogue were also different."

There are special English Prayers, besides that the headings of many Latin Prayers, with ceremonial instructions, are given in the vernacular. At the bottom of each month in the Calendar, and also under the large woodcuts throughout the volume, there are quatrains in English metre, which give a peculiarly national character to the volume.

12250 JOSEPHUS (Flavius). Lhistoire escripte pre|| mierement en Grec par Josephus le Juif aucteur|| tresnoble & ancien Et en apres mise en La||tin dont elle a este depuys faicte || Francoyse . . . folio, **Lettres Gothiques, printed upon VELLUM,** *the large woodcuts and Capitals splendidly and elaborately* **illuminated** *with* **Miniatures,** *which are painted in opaque colours over the original woodcuts, green morocco, richly tooled red morocco linings (doublé), gilt edges, in a red morocco case, by Lortic, from the Didot collection,* £200. *Paris,* 1530

12251 PERCEFOREST. La Treselegāte Delicieuse Melliflue et tresplaisante Hystoire du tresnoble Victorieux & excellentissime Roy Perceforest, Roy de la grant Bretaigne . . . . Auecques les merveilleuses entreprinses, faitz & aduētures, du tresbelliqueulx Gadiffer, roy Descosse . . . 6 vols. in 3, folio, Lettres gothiques, *curious woodcuts, titles and initials, fine copy in veau fauve, gilt edges,* £25. *Paris, Egidius Gormontius,* 1531-32

The Didot copy fetched 1500 francs. This edition was printed by Gourmont for Jehan Petit and Philippe Lenoir, the mark of either of whom may be found at the end of the sixth volume.

12252 VEGETII . . . de Re militari libri quatuor; Frontini de Stratagematis libri; Aeliani de instruendis Aciebus liber; Modesti de vocabulis rei militaris liber, folio, *numerous fine woodcuts,* 28*s*

Lutetiæ, Chr. Wechel, 1532

12253 HORE BEATISSIME | VIRGINIS MARIE, AD LEGITIMŪ SARISBURIENSIS ECCLESIE RITUM, CUM QUINDECIM ORATIO | NIBUS BEATE BRIGITTE AC MULTIS ALIIS ORATIONI | BUS pulcherrimis & Indulgētiis, cum tabula | aptissima jam ultimo adjecta, imperial 8vo.

PARIS—*continued.*

Gothic letter, **printed in red and black,** *containing numerous curious large and small woodcuts,* **very fine and absolutely perfect copy,** *the only one ever offered for sale in this state, probably* **unique,** *old half calf,* ☞ *from the Old Palace Library, Richmond; in olive morocco case,* £84. *Paris, Fr. Regnault,* 1535-36

The larger woodcuts bear a monogram which seems to be BV, or some such combination, like the mark used by Hans Bocksperger.

12254 ALICIAT (André) Livret des Emblemes mis en rime francoyse [par Jehan Le Fevre], 12mo. *First French edition,* lettres gothiques, 113 *fine woodcuts, beautiful copy in blue morocco extra, gilt edges, by Duru,* £12. *Paris, C. Wechel,* 1536

M. Didot believed that some of the woodcuts in this first French edition of Alciatus were from Holbein's designs. He had possessed a copy of the book, but may have parted with it privately, as it did not make its appearance at the auction.

12255 VIRGILE, OEUVRES DE. Translatees de latin en francoys [par Michel de Tours et Octavien de S. Gelais], et nouuellement imprimees, veues et corrigees . . . folio, *numerous woodcuts, fine large copy in red morocco extra, gilt edges, by Bedford,* £10. *Paris, Arnoul Langelier (with the mark of Jean Petit),* 1540

12256 ALCIATI, Emblemata, 12mo. 115 *woodcuts of emblems, morocco extra, gilt edges,* £4. *Paris, Chr. Wechel,* 1542

Didot's copy fetched 150 francs.

12257 HORÆ IN LAUDEM BEATISSIME VIRGINIS MARIE, ad Usum Romanum (cum Calendario), 8vo. *printed on paper, with beautiful woodcuts, very fine copy in blue morocco extra, gold tooling, gilt edges, by F. Bedford,* £60. *Paris, T. Kerver,* 1545

The larger woodcuts are of that new and particularly beautiful kind, in outline only, which we generally ascribe to Geoffroy Tory. Here they are remarkably elegant and chaste.

12258 HORAPOLLO. Ori Apollinis Niliaci de sacris notis & sculpturis libri duo, *Græce et Latine,* per Jo. Mercerum, 12mo. 194 *pretty woodcuts of Emblems intended to represent Egyptian hieroglyphics, attributed to the hand of Jean Cousin, red morocco extra, gilt edges, by Thibaron,* £5. 5*s* *Parisiis, Jac. Kerver,* 1551

12259 ——— the same, *a very fine copy in green morocco extra, gilt edges, by Bedford,* £5. *ib. id.* 1551

12260 LE TABLEAU DES RICHES INVENTIONS, Couuertes du voile des feintes Amoureuses qui sont representees dans le Songe De Poliphile Desvoilees des ombres du Songe, & subtilement exposees par BEROALDE, sm. folio, *title engraved on copper with several symbolical designs, numerous woodcuts distributed throughout the text, and closely copied from those in the original Aldine editions, that which represents the worship of Priapus undefaced, calf,* RARE, £7. 10*s* *Paris,* 1600

Geneva:

12261 ANTITHESIS CHRISTI ET ANTICHRISTI videlicet Papæ versibus et figuris venustissimis illustrata, ed. ROSARIUS, 18mo. *curious woodcuts by Le Petit Bernard, in which the Virtues of*

GENEVA—*continued.*

Christ and the Vices of the Pope are depicted on parallel pages, calf extra, gilt edges, by W. Pratt, scarce, £3. 3*s*

(*Genevæ*), *apud Eustathium Vignon,* 1578

The engravings are elegantly executed in imitation of those by Cranach in the Passional Christi und Antichristi.

We place Geneva here as having always been a seat of French art and literature since the early days of printing.

England.

12262 (Caxton's Golden Legend), folio, *a finely preserved portion of this rare work, consisting of folios* 127 *to* 240 (*without* 130, 149, 153, 169, 212), *with numerous large and remarkable woodcuts, hf. bound,* £36. *Wyllyam Caxton* (1484-87)

The third book printed in England with woodcuts; these engravings being probably the work of an English hand. There is no perfect copy of it now in existence except Lord Spencer's mixed one. Blades describes the volume as "the most laborious as well as the most extensive of all Caxton's literary and typographical labours. He mentions two editions, one of 1484 and another of 1487. According to the details given by him, it would seem as if portions of both were mixed in the above copy; but, from the absence of perfect copies, Mr. Blades is not really sure whether the so-called second edition did not merely differ from the first in having some leaves reprinted. Fourteen copies of the unmixed, and four of the mixed editions are known; all of them imperfect, and most of them locked up in public libraries. From its fine healthy condition, the copy advertised here is a most desirable specimen of Caxton's press.

12263 THE BOOK OF ST. ALBANS, small folio, *printed in black and red, with numerous woodcuts printed in various colours, two leaves in facsimile, otherwise quite perfect, a good copy in brown morocco, enclosed in a red morocco case,* £735.

Sanctus Albanus (1486)

12264 CHAUCER (G.) CANTERBURY TALES, small folio, **black letter**, *woodcuts, wanting signature* a *and four other leaves* (q4, hh7, D7, G1), *some leaves mended, very large copy, with Pynson's device on last leaf, oak boards, covered with stamped leather, rebacked,* £72.

R. Pynson, n. d. circa 1492

A very fine specimen of typography and paper manufacture. It is interesting as the first production of Pynson's Press, and for its rarity, only one perfect copy being known, namely, that at Althorp. Heber's copy sold for £60. 18*s*, and Stevens's for £51, both imperfect.

12265 BRANDT (Sebastian). This present Boke named the SHYP OF FOLYS OF THE WORLDE . . . translated ī the College of saynt mary Otery in the counte of Devonshyre: out of Laten, Frenche, and Doche into Englysshe tongue by Alexander Barclay Preste, small folio, **black letter**, *with fine woodcuts, folios* 1, 4, 15, 85, 91 *in facsimile, fine tall clean*

copy, brown morocco super extra, gilt edges, by Bedford, £60. *Imprentyd . . . in Fletestre (sic) . . . By Rycharde Pynson*, 1509

12266 ——— the same, small folio, *a fine large copy, complete in every respect, and bound in brown morocco extra, by* BEDFORD, £120. 1509

12267 [CAXTON'S CHRONICLE] — *Colophon:* Here endeth this present Cronycle of Englonde with the fruyte of tymes, compyled in A booke, small folio, *several woodcuts, including large ones on title and on reverse of third leaf, portion of leaf* 80 *supplied in facsimile, old calf*, £40.

Julyan Notary dwellynge in powlys chyrche yarde, 1515

Only three or four copies are in existence. Lowndes says that the *Description of England* is annexed to the Chronicle, or at least that it was so in some instances.

12268 DIALOGES OF CREATURES MORALYSED, sm. 4to. *original edition,* black letter, *numerous curious woodcuts, wanting portion of a leaf of table, and the last two leaves, but otherwise perfect, in red morocco eutra, gilt edges*, £36. (*John Rastell, circ.* 1517)

12269 Lydgate. HERE BEGYNNETH THE BOKE OF JOHAN BOCHAS, DISCRYUING THE FALL OF PRĪCES, PRINCESSES, AND OTHER NOBLES: Translated in to Englysshe by Johñ Lydgate (in Verse), folio, *woodcuts, a small piece on the last leaf made up in facsimile, but, all things considered, a fine copy in morocco extra, gilt edges, by Bedford*, EXTREMELY RARE, £55. *Richarde Pynson*, 1527

12270 LYDGATE. A Treatise excellent and compēdious, shewing and declaring, in maner of Tragedye the FALLES of sondry most notable PRINCES and PRINCESSES . . . . first compyled in Latin by the excellent clerke Bocatius . . . . And sence that tyme translated . . . . by Dan JOHN LIDGATE, folio, black letter, *woodcuts, a very fine large copy in old russia, gilt edges*, £8. 8*s*

Richard Tottel, 1554

Spain.

12271 [DELI (Andreas)] THESORO DE LA PASSION sacratissi || ma de nuestro redemptor, small folio, 38 *woodcuts, morocco extra, gilt edges, by Lortic*, £100. *Caragoça, Paulo Hurus*, 1494

A very rare volume; the second book with woodcuts printed in Spain. " . . . bien supérieurs aux premiers essais de ce genre que l'on voit paraître dans les incunables allemands ou lyonnais. Ce spécimen est d'autant plus curieux que, se rapprochant du style des premiers xylographes et de la composition de Van Eyck, de Memmling et de Martin Schön, il montre dans une contrée éloignée l'influence d'un art dont, à cette époque, on commençait à s'écarter dans la plupart des autres pays."

Didot, Essai sur la gravure en bois.

12272 SAN PEDRO. CARCEL DE AMOR Compuesto por Diego de sant Pedro a pedimiēto del señor don Diego hernandez alcayde de los donzeles & de otros caualleros cortesanos, sm. 8vo. (12mo.), *numerous pretty little woodcuts, hf. morocco gilt*, £25.

Fue empremido el presente tractado . . . fecho en çaragoça por Jorge coci Y acabose a seys dias de Agosto año de mill & qniētos & veynte tres años (1523)

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Cipriani, Angelica Kaufmann, and Bartolozzi, may be credited with some of the lovely pictures in this collection—and when we remember the intimate relations between the members of the society that Sir Joshua Reynolds and Dr. Burney moved in, we need not wonder to find some original works of those artists here. At a later date Etty's hand was laid under contribution while a visitor at Burney's; but apparently the majority of the sketches are by Richard Burney and other members of that highly-gifted family.

LIST OF DRAWINGS.

1, 2. Summer, and Autumn, a pair of exquisite pictures in water-colours, with classical figures and appropriate scenery, the three Graces being prominent in the foreground of "Summer" (? Cipriani, or Angelica Kauffman, *about* 1780)

3. L'Amour Vengé, Cupid flying from a company of Satyrs, a charming and graceful little deity with a delicious expression of espièglerie on his face; the figures coloured By the same hand as painted 1 and 2

4. A mother and three children clinging to her, richly but darkly painted (in oil) ? Angelica Kaufmann

5. A mother and three naked boys seated on clouds; a coloured cartoon, gracefully composed but not finished as a painting ? Angelica Kaufmann

6, 7. Two companion pictures, highly finished in colour; Ajax defying the lightning, and a naked man seated on a rock. Vigorously drawn in a masculine style *About* 1795

8. The Assembly of the Gods, a charmingly-grouped tinted drawing, quite Kaufmannesque in the feminine beauty of its men. It looks like a cartoon for a large picture *About* 1790-95

9. Phœbus handing to Phaeton the reins of the Chariot of the Sun, the horses eager to start, and the Hours in various figures clustered around, Time with bowed head following behind; a chalk drawing completely elaborated; perhaps a cartoon for a picture *About* 1795

10, 11. Cartoon, and finished Drawing, washed, of classical figures symbolizing the union of East and West 1814

THE BURNEY DRAWINGS—*continued.*

12. A washed Drawing of the same subject, but differently treated with modern figures 1814
13. A tracing of Stothard's design of the same subject (for Sir Henry Russell's Vase) 1814
14, 15. Cartoon and washed Drawing of a monument to Mozart *About* 1795
16. St. Cecilia, with angels *About* 1780
17. —— a later design on the same subject *About* 1827
18, 19. Sketch, and finished design, apparently for a frontispiece to a work on Music *About* 1819
20, 21. Two tinted pen-and-ink drawings to illustrate Telemachus (? Angelica Kaufmann) *About* 1790
22, 23, 24. Three designs apparently for a book on "The Arts," one a frontispiece, the other two symbolizing Music and Painting *About* 1786-90
25. Six sketches within ovals representing Maternal Felicity *About* 1820
26, 27. Two large and beautiful female heads, delicately coloured (? Angelica) *About* 1795
28, 29, 30. Three tinted Drawings within ovals, from or for gems *About* 1820
31, 32. Two other Drawings from gems, one *about* 1800, the other *about* 1820
33. Camaieu Drawing of a Mithraic Sacrifice, from a Greek or Roman gem, beautifully done *About* 1820
34. Washed Design of one of the Seasons (Autumn) for a shield, containing groups of figures admirably drawn and composed *About* 1820
35, 36. A Saint or Hermit, in two different attitudes, sitting, with hour-glass and skull, tinted, and drawn with great skill. Etty, 1832-1833
37. A dead or dying Martyr, with accompanying figures (? Etty), *About* 1833
38. A round russet-tinted drawing of a ruined Temple *About* 1790
39-45. Vignette-drawings, humorous and satirical sketches 1810-30
46. First Sketch of "St. Paul at Ephesus," a cartoon full of naked figures for a large picture, which was painted for Lady H. Garnier of Rooksbury, Hants. *About* 1800
47-51. Special details of the same picture, worked out large and tinted, the pictures draped *About* 1800
52-55. Views, internal and external, of a house (probably Rooksbury), in pencil *About* 1800
56-64. Slight sketches including some portraits, one by Fanny Burney
65-100. Thirty-six various Views (mostly coloured) of various bits of rustic landscape and sea-side towns in England; by members of the Burney family *About* 1810-30
101-105. Antiquarian Sketches, etc. by R. Burney

THE BURNEY DRAWINGS—*continued.*

106. Prologue spoken by Garrick in 1776, in the autograph of Fanny Burney

To the above are added—

107. Etching of Charles Burney's Monument
108-110. Three Etchings of Scenery, by Mrs. Anne Rudge (1790)
111-114. Four Etchings of Scenery by R. B. and R. A. B. (1803, etc.)
115. Mother and Child, tinted lithograph privately executed by E. B. *About* 1810

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THE TRIUMPH OF LOVE
THE TRIUMPH OF CHASTITY
THE TRIUMPH OF FAME
THE TRIUMPH OF DEATH
THE TRIUMPH OF TIME
THE TRIUMPH OF DIVINITY

impressed from copper or silver in a bluish-grey ink, on paper of equal size with the Petrarca, folio, *Venetia,* 1488, *in which these engravings are bound-in*

UNIQUE *by reason of its condition as a large and beautiful copy of a set of early Italian engravings (of which only two or three other copies are known, one of them imperfect, the others cut down and mounted),* £2225. *Florence, about* 1482-84

Misdescribed by Bartsch, who only knew of an imperfect set, ascribed by him to Nicoletto da Modena, on which point he is corrected by Ottley, Passavant, and Nagler. Ottley and Nagler agree in considering these plates the work of Botticelli, and Passavant is of similar opinion. It is certain from Vasari that Sandro Botticelli practised engraving himself, and probable that he began to do so immediately after having furnished designs to the goldsmith, Baccio Baldini, for the Dante of 1481. His success, according to Vasari, was not great in consequence of his want of technical experience, and the biographer states that his best work was in illustrating the Trionfo della Fede of Savonarola. Now, as no such book is known with Botticelli's designs, it seems likely that Vasari meant the Trionfi of Petrarca. What more likely than that he who had furnished designs for Dante in 1482 to another engraver, should in 1483 or 1484, when he himself took the burin in hand, have prepared a set of illustrations for the other great Italian poet, Petrarch?

Bartsch's descriptions requires a good deal of correction

beyond the erroneous ascription above mentioned. He gives details concerning three of the six engravings, confessing he had never seen the other three of which he assumed the existence, and he then describes another plate as a separate treatment of one of the subjects. But the name he gives to his No. 43 is wrong, the subject being really No. 42, and his No. 45 should be substituted for it. Thus he ought to have described the six pieces as Nos. 39-44, of which he knew and had examined Nos. 39, 43, 43, 44.

Ottley never saw these engravings, and only knew them through Bartsch, but he was enabled by his critical acuteness to suggest that the author of the Peintre Graveur ought to have named Botticelli as the designer. As for Nagler and his continuators in the monogrammisten I cannot ascertain whether they had actually seen the plates, although it is most probable that such was the case. Passavant did undoubtedly know them by actual inspection.

The copy in the British Museum has not only lost all its margins, but is, moreover, of a late impression, probably made in the sixteenth century by some one into whose hands the original coppers had come. There is a copy at Paris and another at Berlin, one of these being probably the identical imperfect set which was known to Bartsch.

ALBERT DÜRER'S WOOD-ENGRAVINGS:

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Nurnberge per Albertum Durer . . (1511)

A good copy of the second issue. The first issue, which had no text on the back, is no longer attainable.

12285 **The Little Passion.** PASSIO CHRISTI ab Alberto Durer norimbergergensi effigiata, *the set of* 36 *small* 4*to. leaves engraved with subjects of the life of Christ, without the original frontispiece for which a re-issue bearing the title* "FIGVRÆ | PASSIONIS DOMINI | NOSTRI IESV CHRISTI" *has been substituted; a genuine set of Dürer's second issue of these engravings, with the exception of the leaf of title, mounted on* 4*to. paper*, £20. *Nurnbergæ*, 1511

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MARTYRDOM OF THE TEN THOUSAND, *very large engraving, fine impression* (Bartsch, 117) *About* 1515

ADORATION OF THE THREE KINGS (Bartsch, No. 3) 1511

ADORATION OF THE SHEPHERDS, *apparently not mentioned by Bartsch, but bearing Dürer's monogram*

THE CRUCIFIXION (No. 59 of Bartsch)

HERODIAS AND THE BAPTIST'S HEAD (Bartsch, 126) 1510

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12779 BÖCKLER (G. A.) Architectura Curiosa Nova, 4 parts in 1 vol. folio, *text in German, above* 200 *plates of Fountains, and Garden Decoration, Palaces, Country Houses, etc. brilliant impressions, calf*, 21*s* *Nürnberg*, 1701

The fourth part, with 36 engravings, comprises Gardens, Palaces, and Mazes.

12780 BROOKE'S (E. A.) Gardens of England, royal folio, 27 *large coloured plates and* 16 *vignettes* (pub. at £8. 8*s*), £5. 1857

An interesting work : the plates represent Gardens at Trentham Hall, Envelle Hall, Alton Towers, Elvaston Castle, Shrublands Hall, Woburn Abbey, Eaton Hall, Castle Howard, Wilton House, Castle Combe, &c.

12781 DANREITER (F. A.) Plans des Jardins, large folio, 24 *fine plates, hf. bd.* £2. *Augspurg, Pfeffel* (1750)

12782 DUVILLERS (F.) les Parcs et Jardins, royal folio, *all published*, 40 COLOURED PLATES *of Landscape Gardening* (pub. £5.), *hf. bd. blue morocco, gilt edges*, £3. *Paris, chez l'Auteur*, 1871

12783 FERRARII (Jo. Bapt.) de Florum Cultura libri iv, sm. 4to. *engraved title and frontispiece, plans of Gardens and engravings of flowers, old French red morocco, gilt edges, from the Beckford library, Hamilton Palace*, £7. 7*s* *Romæ*, 1633

12784 FLORAL ORNAMENT and Flower Beds : a series of 21 *plates numbered consecutively, elaborately designed and engraved*, oblong folio, *old calf*, £5. (? 1650)

Excessively rare ; I never saw a copy before.

12785 FRISII (J. FRIDMANNI) Ars Perspectiva, oblong folio, *first edition, engraved title and* 11 *plates of Fountains and Gardens, calf, very rare*, £3. 10*s* 1568

12786 GILPIN'S Hints upon Landscape Gardening: with remarks on Domestic Architecture as connected with Scenery, 8vo. *numerous plates, bds.* 4*s* 1832

12787 JAMES (J.) Theory and Practice of Gardening; wherein is all that relates to Pleasure Gardens, Parterres, Groves, Bowling-Greens, etc. 4to. 30 *plates of Plans of Ornamental Gardens, Terraces, Summer Houses, etc. calf*, 18*s* 1712

12788 LE ROUGE, Collection des Jardins Anglois et Chinois, 21 parts in 2 vols. oblong folio, 420 *plates of Gardens, Buildings, Furniture, and Costumes in England and France, cf.* £16. 16*s*

Paris, chez Le Rouge, Ingénieur-Géographe du Roi, 1776-1787

EXTREMELY RARE, and especially when complete. This copy has in addition to the plates of Cahier V. the descriptive text entituled "CHAMBERS, Traité des Edifices, Meubles, Habits, Machines et Ustensiles des Chinois, *Paris*, 1776," published also by LE ROUGE; the same plates were used for both books. The work ends with Cahier xxi, premiere livraison, 6 *plates*: no more was published.

The collection contains representations of the Gardens, Palaces, and Houses of the Nobility and Gentry, especially the celebrated Gardens of Stowe, Windsor, Kew, Ranelagh, Vauxhall, Versailles, Trianon, Rambouillet, Sans Souci, the Seraglio at Constantinople, the "Maisons de Plaisance" of the Emperor of China, etc.

12789 LETH (H. de) het zegenpralent Kennemerlant, gezichten van Lustplaetzen, Adelyke Huizen, etc. folio, 100 *plates of Summer Houses, and plans and views of ornamental Gardens in the Dutch style, hf. bd.* 12*s* 6*d* *Amst.* (1715)

12790 MOLLET (C., *Jardinier du Roy*) le Jardin de Plaisir, folio, 32 *large plates showing most elegant modes of laying out Gardens*, £8. 8*s* *Stocholme*, 1651

12791 ——— Theatre des Plans et Jardinages, small 4to. 3 *folding plates, limp vellum*, 18*s* *Paris*, 1652

12792 NEWTON'S (Joseph) Landscape Gardener, high 4to. 24 *plans for laying out Villa Gardens, etc. cloth*, 5*s* 1876

12793 PAPWORTH (J. B.) Hints on Ornamental Gardening, a series of designs for Garden Buildings, Gates, Fences, Railings, etc. with remarks on Rural Architecture, 4to. *front. and* 28 *coloured plates, bds.* 7*s* 6*d* 1823

12794 PARTERRES et Jardins des Palais de Nancy, Versailles, etc. sm. folio, *comprising a collection of* 70 *plates of Gardens by Le Pautre, Le Bouteux, etc. hf. bd.* £2. 8*s*

Paris, Mariette, Langlois and others, 1680-1720

12795 PERCIER et FONTAINE, Choix des plus célèbres Maisons de Plaisance de ROME et de ses environs, atlas folio, 75 *plates of the Villas and their Gardens, also vignettes of Antique fragments, calf*, 36*s*

Paris, 1809

12796 PRICE (Sir U.) on the Picturesque, with an Essay on the Origin of Taste, and much original matter by Sir T. Dick Lauder, 8vo. 60 *illustrations, cloth*, 9*s* *Edinburgh*, 1842

12797 REPTON (H.) Observations on the Theory and Practice of Landscape Gardening, *portrait and* 39 *plates* (*mostly coloured*), *with movable slips to show the alterations, calf*, 36*s* 1803

Original edition; scarce. The Duke of York's copy sold for £8; Barker's sold for £7. 12*s* 6*d*; Roscoe's sold for £6. 15*s*; Nassau's for £6. 8*s* 6*d*.

12798 REPTON'S FRAGMENTS on the Theory and Practice of Landscape Gardening, LARGE PAPER, 23 *coloured plates with movable slips*—together 2 vols. atlas 4to. *a beautiful copy in russia extra*, £7. 10*s* 1803-16

12799 ROBINSON (W.) Parks, Promenades, and Gardens of Paris, described and considered in relation to the wants of our own cities, 8vo. *numerous woodcuts* (pub. at 18*s*), *cloth*, 10*s* 1869

12800 SHAW (H.) Booke of Sundry Draughtes for Glasiers, Plasterers and GARDENERS, 8vo. 117 *plates, bds.* 16*s* *W. Pickering*, 1848

12801 SWITZER (S.) Ichnographia Rustica: or the Nobleman, Gentleman and Gardener's recreation, containing directions for distributing of a Country Seat into rural and extensive Gardens, 3 vols. 8vo. 50 *plans of Ornamental Gardens, etc. calf*, 10*s* 1742

12810 STOWE: a description of the House and Gardens of the Marquis of Buckingham, small 4to. 25 *plates, calf*, 6*s* 1797

12811 THEORIE (le) et la Pratique du Jardinage ou l'on traite des Jardins de Plaisance, etc. 4to. *plates of Gardens, Fountains, Hydraulic Clocks, and other Machines, calf*, 25*s* *La Haye*, 1732

VREDEMANN—*see No.* 12785.

12812 WALPOLE (Horace) OBSERVATIONS on Modern Gardening, and laying-out of Pleasure-grounds, Parks, Farms, and Ridings: with notes by HORACE, Earl of Orford, 4to. *coloured plates, blue morocco, gilt edges*, 30*s* 1801

12813 ANCIENT TITLE-PAGES and Woodcuts. A collection of 300 old woodcut titles, ornamental vignettes, plates of emblems, etc. *neatly inlaid and bound in* 2 *vols.* large 8vo. £3. 3*s*

The collection was made by Joseph Taylor and G. Somers Clarke, the eminent Architects, with their book-plates. The later mottoes translated into English.

12814 Costume. HOLT'S Fancy Dresses described: or what to wear at Fancy Balls, post 8vo. *nearly* 100 *plates, of which* 16 *are coloured, cloth*, 4*s* 6*d* 1882

A very pretty cheap book.

12815 DU SOMMERARD (A.) les Arts au Moyen Age, TEXT, 5 vols. 8vo. ALBUM, 1 vol. imp. folio, *portrait and* 107 *plates, comprising Views of the Hotel de Cluny, and illustrations of the works of Art in the Museum, neatly half bound*, £10. 10*s* *Paris*, 1838-46

12816 GAVARNI, le Diable à Paris: Paris et les Parisiens, Mœurs et coutumes des habitants de Paris, texte par Balzac, Sue, Sand, etc. Préc. d'une hist. de Paris par Th. Lavallée, illustr. par Gavarni vignettes p. Bertall, 2 Series in 4 vols. impl. 8vo. *numerous woodcuts in the two volumes of text, the large woodcuts in the other two, hf. bd. red morocco*, £2. 16*s* *Paris*, 1845-46

12817 German Museum at Nürnberg (the). ESSENWEIN (A.) Kunst- und Kulturgeschichtliche Denkmale des Germanischen National-Museums, impl. 4to. 120 *plates comprising numerous illustrations of objects of German Art, bds.* 15*s* *Leip. s. a.*

Erratum. The following is an amended description of 10962 H. B. CARICATURES, 9 vols. folio, *plates* 1-917 (*the last*) *wanting twenty-four, and descriptive Key to* 1-600, 1 vol. 8vo.—*seven vols. half morocco, the rest unbound*, £20. 1829-51

The following are the numbers of the missing plates: 89, 705, 740, 771, 858-9, 890-5, 897 and 899 909.

BOOKS ORIGINALLY BELONGING TO ROYAL OR DISTINGUISHED COLLECTORS; Examples of Curious and Artistic Bookbinding; Illustrations of the History of that Art from the ninth to the nineteenth century.

PREFACE.

Books cannot live long without bindings, and the neater and more elegant such coverings are made the better chance there is of preserving to a good old age the volumes they enclose. It is therefore no unwise or contemptible mania (as mere scholars and journalistic journeymen have combined to assert) which impels the lover of good books to deck his darlings in appropriate costume—a costume so beautiful and so good in itself that even Ignorance will be tempted to save the author for the sake of his robes. The book and its binding are like the mind and the body: who would not rather see a noble soul enshrined in a beautiful form than imprisoned in an ugly one? If only a little more of this "coxcombry" of binding had been practised in former days, what precious jewels of intellect (especially of the kind that is best illustrated in our old Shakspearian and poetic literature) might not have been saved for us, which are now lost for ever?

A good work on the history of Bookbinding has yet to be written. Arnett's treatises are jejune and out of date, and were based on defective material; while everything that has been written on the subject since is below criticism. We might except from this harsh judgment "La Reliure" of Messrs. Marius-Michel, which is a thoroughly good book from its own point of view; but unfortunately the authors are "doreurs" not "relieurs," and suffer from bias like the man who cried "There is nothing like leather!" He was not a binder, but they are "finishers," and their opinion is that nothing merits mention in connexion with the art of bookbinding beyond the process of decorating the sides and back of the leather with ornaments in gold. It is truly an elegant and artistic employment, requiring discrimination, taste, and skill; but alas! even of Marius-Michel, as of all other modern workmen, English and foreign, it must be said that they are mere eclectic copyists. Of course eclectic imitation is a correct principle, but those who followed it in the sixteenth and seventeenth centuries did not seek their models slavishly in the works of their predecessors, but in the contemporary development of ornamental art in other branches of industry, or else in the adaptation of natural

forms. When the two Deromes had gone—that is towards the period of the French Revolution—there were binders both in France and England who revolted against the stereotyped repetition of Boyer, Padeloup, Derome, and sought for originality not always with success. Roger Payne, Kalthoeber, and Charles Lewis in England, Thouvenin and Bozérian in France, must be mentioned with respect, as having thus won distinction: for their successors during the last sixty years or so, however successful in the production of handsome and solid bindings, we cannot entertain the same esteem.

In a review of the history of Bookbinding, the art (at least in its present character) may be said to begin with the ninth century. Under the enlightened patronage of Karl the Great books multiplied, and the more valuable were bound in wooden boards covered with ornamented plates of gilt or silvered metal, set with gems and ivory carvings. This method of decorating books was far older than his time, and had long been in use in the Byzantine empire; but there are few specimens existing earlier than the ninth century (the first article in the present catalogue is a fine example of the kind). It is, perhaps, impossible to find homogeneity in bindings of this character, for although the first overlaying of the metal work may have been contemporaneous with the book, the accessory ornaments were usually relics of an older date, and frequently portions of the covering were removed or altered to substitute fresh plaques with enamel or other more highly prized embellishments. But in the ninth century, simple leather coverings began to be largely employed for ordinary books, as we have reason to know, although the plainer bindings of that and the three succeeding centuries have not survived. It is only the thirteenth century that yields us some specimens of binding in stamped leather fastened over the wooden boards in which books were enclosed. The simple impressed decoration of that time developed in the fourteenth and fifteenth centuries into elaborate and often beautiful designs, embracing arabesque borders and compartments of scriptural or symbolical figures, sometimes bearing legends. In this style of bookbinding, although some fine examples were produced in France and Italy towards the end of the fifteenth century, the South Germans enjoyed a decided pre-eminence, and it lingered amongst them till the end of the sixteenth century. With the beginning of that century the French began to discard the use of wooden boards, as the Italians had already done a generation earlier, and the present kind of paper-boarding or paste-board came into nearly general use. Morocco leather began to be substituted for the old sheepskin, deerskin, and hogskin coverings, and the impressed ornament was brightened with a little gold or silver. Princes and Popes of the Medici family, surrounded as they were by learning, art, and refined luxury, stimulated the nascent taste for fine bindings, and Rome and Florence produced magnificent work, enriched by painters and goldsmiths, for their gratification. But this only

refers to exceptional volumes: the regular craft of bookbinding was chiefly practised as an industrial art at Venice, where Aldus Manutius (venerabile nomen) *employed artisans of every nationality in the binding-shop attached to his printing-house. Contemporary artists furnished designs, including even modifications of Oriental patterns (already familiar to Venetians), and the result was the production of good books in fine bindings, completely in the modern sense of the phrase. The sides of the volumes were no longer studded with gems or embossed with plates of precious carved metal; it was not the jeweller or the cunning artist in gold and silver to whom the book was indebted for its external beauty, but the bookbinder, the artist in leather. There were rich and elegant bibliophiles who demanded that their books should be beautiful although only in leather coverings, and Aldus was able to satisfy them. The rivalry of France with the Empire in Northern Italy, led to the creation of that taste for fine bindings which has always distinguished the French Kings. Louis XII and Francis I had it, in a minor degree; but when Grolier—whose official position under the latter king kept him for the greater part of twenty years* (1510-30) *in Italy—had, by personal intercourse with Aldus, Pietro Bembo, and others, contracted the passion for good books and beautiful bindings, the Dauphin Henri caught the contagion from his example. As Grolier was the greatest of all private collectors, so no king has ever had such lovely bindings executed for him as Henri II (whether for himself alone, or in association with his dear Diane.) Maioli had probably made Grolier's acquaintance at Venice: although we know nothing of him beyond the fact that he loved fine bindings, we may conjecture that there was a giving and taking of ideas (as we know there was of books) between him and Grolier. Henri II's wife (the famous Catherine de Medicis) had splendid book-bindings, and their children inherited the taste. Magnificent work was done for Francis II (and Mary Stuart), Charles IX, Henri III, and Marguerite (who married Henri IV). The golden time of ornamental art in bookbinding was the half century between* 1525 *and* 1575. *For the first twenty years of that period the Italians had the best of it, during the other thirty the French took the lead, which they have never lost, notwithstanding the decided declension of style which followed the persecution of the Huguenots. It would seem as though the great artists who worked for Henri II, Diane, Catherine, Mary Stuart, and Charles IX were Huguenots from the south of France. Lyons was a nursing place for bookmen, artists, and heretics, and connected in various ways with men of great mark: Grolier, Aldus, Dolet, Servetus, Holbein, Cousin, Petit Bernard. The reputation of Venice as the home of industrial bookbinding came to be divided with Lyons from about the time when Grolier returned to France, and the Venetian and Lyonnese bindings, even of the most ordinary kind,*

produced between 1530 *and* 1600, *are nearly always good and tasteful. The ornament was produced by impressions in gold from engraved plates—an excellent process, but not of course to be compared with the fine hand-work that appears on the books of the great collectors. This style of binding was naturalized in England about* 1560 (*after a little indulgence in Grolieresque models, which had succeeded about* 1545, *to the coarse wooden-boards and stamped-leather work familiar everywhere. The last and best development of that English Grolieresque work appears in the books bound about* 1560 *for Thomas Wotton, the father of the famous Sir Henry*), *and prevailed till the time of Charles I, when* (*after an episode formed by the embroidered silk-work of the Little Gidding community*) *English binding subsided for a time into dull and ugly plainness.*

In Italy, after Maioli's death (*about* 1550) *and the transfer of the sceptre of taste to the French school, bindings became more elaborate and gorgeous, thick masses of dotted gold forming a basis upon which painted mosaic patterns were designed. The bindings assigned to Demetrio Canevari* (*about* 1600, *but more probably done for his father*) *belong to this over-luxuriant style, although sometimes we find simple and chaste Canevari work. In France, after the dispersion of the grand Huguenot binders, the patrons were fortunately not lost, and the fine instincts of De Thou and others created a new and beautiful type of binding, identified with the names of Nicolas and Clovis Eve. This was seen in solid coverings of morocco, decorated all over the sides and back with interlacing patterns of geometrical character, the spaces between the parallel lines and in the middle of the figures, left at first quite blank, but afterwards filled in with palm branches, and wreaths of foliage, and the smaller ornaments to which the name* fanfare *has been applied. This style was very elegant and obtained considerable vogue, most of the fine bindings done between* 1580 *and* 1620 *being of the* fanfare *pattern, including some that were bound for Henri III, Marguerite de Valois, and Henri IV. With Henri IV, however, and the whole Bourbon line of kings, a new style of royal binding came into vogue, plainer and less artistic as to ornament, but more solid and aristocratic as to leather.* (*Henri IV and Louis XIII had many of their books covered over with fleurs-de-lis in gold, and some of those which were done by Le Gascon for Louis XIII are lovely works of art in the style which will be mentioned in the next paragraph, but as a general rule the reign of plainness came in with the Bourbons*). *Although De Thou indulged originally in the elegant* fanfare *bindings, most of his books were plainly and solidly bound in the soberer style now setting in. Side by side with this respectable manner we find a new departure on the lines of the* fanfare *bindings. About* 1620 *a binder, who is usually called* le Gascon *or Le Gascon, who*

must have been a workman in Clovis Eve's house, added to the geometrical and fanfaresque patterns of the latter a new kind of ornament, consisting of minute gold dots elaborated into lines and curves of singular brilliancy and elegance. This pointillé ornament, as it is called, gradually drove out the interlaced patterns with which it was at first combined, and from 1630 *to* 1660 *the favourite style of decoration on the backs and sides of books was produced by the luxuriant convolution of those lines of dotted gold. Cardinal Richelieu, the Queen Anne of Austria, Cardinal Mazarin, and other noble and distinguished collectors, had their books thus ornamented, but the minute repetition of gold dots became too painful a labour at last, and about* 1660-70 *a compromise was established by mixing fine continuous lines of gold with the pointillé, and after* 1670 *the dots were only used as an accessory. In the meanwhile the Le Gascon ornament had become fashionable in England, Italy, and the Low Countries, and some very excellent work of that sort was produced in those countries even down to* 1680. *In France, between* 1670-80, *a man named Boyer or Boyet united in his house the plain solidity of the royal Bourbon bindings and the modified Gasconesque, which consisted of fleurons and angle- and centre-pieces, done by means of small fine gold curves, almost wholly without pointillé. His bindings, especially those which were doublé, were more solidly respectable than the work of Le Gascon's imitators, while at the same time they added ornament to the sober style then in vogue; and all the distinguished collectors, from Colbert to Count Hoym, without speaking of royal personages, for whom he bound* ex-officio, *made use of Boyer and members of his family from* 1670-80 *to* 1730. *Boyer's style has not completely gone out of fashion yet, most of his smaller ornaments being still used by all bookbinders in France, England, and elsewhere. Between his time and the Revolution the space is bridged by the names of Augustin Duseuil, the Padeloups, and the Deromes. Amongst the peculiarities of the history of binding is the widespread belief in the existence of an Abbé Dusseuil, who, during the second half of the seventeenth century, employed himself in the production of dainty book-covers. They are chiefly remarkable as being in red morocco, with a double row of rectangular gold lines on the outsides, and the figure of a vase at the inner angles. In many cases also the binding is doublé, that is, it has a red morocco lining inside the cover ornamented similarly to the outside. The first time this amateur binder was heard of was in the year* 1724, *when the books of Loménie, Comte de Brienne, were taken to London and sold there by auction, the catalogue frequently mentioning that the books were bound by the Abbé Dusseuil. Now, it is probable that the Count, when sending his books to the auctioneers, mentioned that his own part of the collection was bound by A. Du Seuil (a man then in great vogue as a binder in Paris), from which the auctioneer's cataloguer may have*

amplified A. into Abbé, and taken the statement to refer to the more elegant bindings in the library, which were really the work of the Boyers or Boyets, and had been executed for the Count's father. Such a misapprehension is easily accounted for, but it has been the basis of many wild and romantic theories, adopted even by sound critics like Mr. Edwards (the author of the book on Libraries). Augustin Du Seuil, who thus got the credit of having produced the elegant vase bindings of Boyer, was related by marriage to the Padeloups. He flourished about 1710-20, *and his chief merit as a binder was to have reproduced some of the minor Le Gasconesque features in work of the Boyer type, thus softening the severity of the latter, and leading the way to Padeloupian licence. Nicolas Padeloup did excellent and elegant work; the finest specimens of Antoine Michel Padeloup are marvellously rich and luxuriant, although considered deficient in correctness and the sense of propriety. The two Deromes did solid and fine work with flower and lace ornament, always in good taste if a little monotonous, and always pleasant to look upon notwithstanding the charge of cropped margins and occasional want of regularity. The second Derome, before he assumed the business of J. A. Derome in* 1761, *seems to have taken up the clientèle and the style of Padeloup (dead in* 1758), *which he never afterwards entirely neglected. In England, the Le Gasconesque imitations and the contemporaneous plain morocco bindings done by Hugh Hutchinson* (1665-85) *gave way to imitations of Boyer, but Elliot and Chapman, who bound for Harley Earl of Oxford, can lay claim to a certain heavy elegance and originality. From the last quarter of the seventeenth century a specially English style was coming into existence, and some elaborately ornamental specimens, richly inlaid with variegated leather are occasionally seen, although most of the ordinary binding was very clumsy. It is to that school of elaborate English work that Roger Payne's art belongs, but purified by skill and natural taste. With all his faults he was the last great English binder, and much of the work he produced between* 1770 *and* 1790 *is of singular excellence. After his death, and during the first twenty years of this century, there was a spasmodic effort to seek and introduce new methods of ornament, both in France and England, but it was not very successful, although very excellent improvements were effected in the more mechanical part of the work. Since that time all the binders in both countries seem to have settled down in a general tacit acknowledgment that they can do no better, in point of decoration, than imitate the work of the old craftsmen, and pick out from it, with questionable eclecticism, many varying details of ornament for the purpose of forming a blend. This is not praiseworthy, but for solid, well-knit, durable bindings in rich morocco of the best quality no one can beat our Bedford, just as Trautz in France was able easily to claim pre-eminence for minute perfection and fine finish.*

I. BOOKS ON BINDING.

12818 CUNDALL (Jas.) on Ornamental Art, applied to Bookbinding, 4to. *with* 21 *plates, some in colours, of elaborate specimens of Binding, bds.* 28*s* 1848

12818* ——— on Bookbinding ancient and modern, sm. 4to. *numerous excellent facsimiles of famous or beautiful bindings, cloth, gilt top, uncut,* 25*s* 1881

12819 GUIGARD, Armorial du Bibliophile, 2 vols. 8vo. *with hundreds of woodcuts of the arms and marks of book-collectors, bds.* 24*s* *Paris*, 1870-73

12820 HISTOIRE DE LA BIBLIOPHILIE: Recherches sur les Bibliothèques des plus célèbres Amateurs, Armorial des Bibliophiles, 10 parts imperial folio, *all published,* 47 *beautiful etchings by Jacquemart of fine and rare bindings, and* 3 *plates of Arms,* £6. *Paris, Techener,* 1861-64

12821 ——— the same, 10 parts, 48 *plates* (*of* 50), *wanting plate No.* 20 *and plate C,* £2. 10*s* 1861-64

12822 LIBRI. Monumens inédits ou peu connus, qui se rapportent à l'Histoire de l'Ornementation chez différents peuples, royal folio, 65 (A—E and 1-60), *large plates* (*which form the full series, and comprise the so-called supplement*), *exhibiting numerous specimens of Early Book Bindings, Illuminated MSS. Works in Gold, Ivory, etc. executed in gold, silver and colours;* with Descriptions in English and French (pub. at £9. 9*s*), *bds. hf. green morocco, gilt edges,* £7. 10*s* 1864

12823 MARIUS-MICHEL, la Reliure Française, depuis l'invention de l'imprimerie jusqu'à la fin du XVIIIe Siècle, 4to. 146 pages, *with an etched frontispiece by* EDMOND HEDOUIN, *and* 22 *beautiful plates of facsimiles of Bindings, engraved by the Charreyre process,* £2. *Paris,* 1880

12824 ——— the same, on fine Japanese paper, from the Mikado's own paper mills, with an ARTIST'S PROOF *before letters of the frontispiece,* £4. 1880

The splendid and important publication now offered to bibliophilists is the first and only work in which its subject—a subject of the highest interest to all lovers of books—has been treated with becoming seriousness and respect.

It may best be described as a chronological and artistic History of Bookbinding, from the invention of printing downwards. To the proper understanding of a work of art, all manner of descriptions, however minute and however careful, are generally inadequate. A better and more speaking impression is conveyed in the roughest sketch than by whole pages of analysis and explanation. The authors of this "History" have therefore taken care to supplement their story with a profusion of woodcuts, exampling in their minutest details the several binding styles of which the text treats; while, in two-and-twenty large plates designed with exceptional skill and printed with exceptional care, they have set forth as many famous pieces of binding, not a few of them of royal origin, and all illustrious in themselves and their associations.

12825 ——— LA RELIURE FRANCAISE COMMERCIALE ET INDUSTRIELLE depuis l'invention de l'imprimerie jusqu'à nos jours,

par MM. Marius Michel, 1 vol. 4to. 140 *pp. with numerous woodcuts, and* 23 *plates of elaborate designs of stamped bindings,* from the earliest times till the present day, £2. 2*s* 1881

A companion book to the preceding volume.

12826 Reliure (la) Ancienne et Moderne, Recueil de 116 planches de Reliures artistiques des XVI, XVII, XVIII et XIX Siècles, ayant appartenus a Grolier, Henri II, François I, Diane de Poitiers, etc. avec Introduction par Gustave Brunet, 4to. *in portfolio,* 30*s* *Paris,* 1868

12827 Stockbauer (Dr. J.) Abbildungen von Mustereinbänden aus der Blüthezeit der Buchbinderkunst, mit begleitendem Texte, atlas 4to. portfolio, 40 *plates executed in photography by Naumann and Schroeder, exhibiting some remarkably fine specimens, chiefly by French and Italian Binders of the sixteenth century, in portfolio,* 32*s* *Leipzig* [1881]

12828 Zaehnsdorf (Joseph W.) the Art of Bookbinding, 8vo. *woodcuts and plates, some in tints, hf. Roxburghe, gilt top, uncut,* 14*s* 1880

II. CURIOSA:

Metal-work; Ivory and Wood-carving; coverings of peculiar substance or character; Oriental bindings.

Ancient European Work:

12829 EVANGELIARIUM LATINUM, cum Eusebii canonibus et capitulari evangeliorum de circulo anni, 4to. *venerable Carolingian MS. on vellum, with pen-and-ink drawings on the temple-façades surmounting the arches within which the Eusebian canons are written; great ornamental initials of the curious interlaced pattern, and initial pages in large gold Roman and uncial capitals; enclosed in an old binding, the front of which is decorated with gilt metal plates, engraved with ornamental designs, and enclosing gems and precious stones; the figures of the four Evangelists wrought in champ-levé Limoges enamel, occupying four smaller plaques at the corners; and in the sunk centre an ivory carving of the Crucifixion, of great age,* £310.

Byzantine Ivory Carving about A.D. 600, *MS. about* 800, *Limoges Enamels and engraved metal plates about* 1100

In the carving, the faces of the three figures, Christ, Mary and John, are Oriental in type, and this, taken in connection

ANCIENT EUROPEAN WORK—*continued.*

with the cruciform nimbus round the Saviour's head, may show that the Crucifixion in ivory is a work of Byzantine art, probably dating back nearly to the age of Justinian. The reign of Charlemagne was marked by considerable activity in the production of fine MSS., which, as a matter of course, demanded handsome coverings of silver or gilt metal, with gems inserted, and an ivory carving set in the middle. Few of such contemporary coverings have survived; most books which originally were ornamented in that way suffering a gradual loss or change in their outer appearance. Fresh plates of metal were substituted for older ones, and with the eleventh century the cloisonné enamel of Limoges came into vogue for that purpose. Sometimes the original centrepiece was preserved, as may have been the case with the MS. above described. The older metal plaques were gone when the present ones were put upon the MS., then about three hundred years old, but whether the ivory carving be the same as had occupied the front in the days of Charlemagne and his successor cannot be decided. It is in any case a precious remnant of a much older time, probably the early part of the seventh century, and has been in the company of the MS. for at least seven centuries and a half. The gems are all *en cabochon;* four of them are rock crystals, three jasper, and one agate.

12830 EVANGELIA LATINA, cum prologis, breviario et indice capitulorum evangeliorum per circulum anni, smallest 4to. *MS. on vellum in Carolingian characters, wanting a leaf or two at the beginning of each Gospel; a miniature of St. John of later date inserted; in a modern binding of boards covered with crimson velvet, lined inside with white morocco gilt, and inlaid on the outside with a centrepiece of carved ivory representing the Crucifixion; enclosed in a wooden case,* £80. SEC. X

It is not the MS., beautifully written as it is, and interesting as a relic of Latin calligraphy in Flanders in the time of Charlemagne's grandchildren, which concerns us here; but the ivory Crucifixion considered as an accessory ornament in the bookbinding. It is probably of twelfth century work, and may have then been inserted in the original cover, or what remained of it. Christ is on the cross, His feet almost touching the ground and not nailed together, the Virgin and St. John stand left and right, and above them in the upper angles two angels (busts only, leaning from the ramparts of heaven) are weeping, with their hands pressed to their eyes.

Carved Wood:

12831 PENTATEUCH (Genesis I. to Numbers XX. 7) *in Hebrew, MS. on vellum, beautifully written on a roll,* 13½ *feet by* 3½ *inches, in fine*

minute characters, mounted on two oak rollers, and enclosed in a carved oaken box which bears on the top a curious figure of King David playing on the harp, in a sort of triptych, of which the two wings contain rude arabesques, such as are also seen on the other sides of the box, £25. SEC. XVI

The MS. was probably written about the middle of the sixteenth century, somewhere within the limits of the Turkish empire, and the box carved about the same time. The curious rudeness of the ornamental work would suggest a much earlier date if it were European.

Modern Metal-work:

12832 LUTHER. ENCHIRIDION PIARUM PRECATIONUM, cum Calendario & Passionali ut uocant &c. Mart. Luth. 12mo. *numerous woodcuts;* **illustrated additionally** *with a considerable number of rare prints by the Little Masters, added by the early owners, who bound up several sheets of paper with the book, and made it an Album, in which there are numerous autograph entries, letters, epitaphs; the binding re-covered in* 1711 *with ornamental plates of wrought silver, elaborately worked, with a clasp, the date* 1711 *in a silver gilt centrepiece on the back, the monogram G.M.R. on the upper and D.S.R. on the lower side, in brass centrepieces,* £40.

The inserted illustrations are as follows: Virgin and Child, dated 1520; (? Beham); Callot, four pieces from the Life of Christ; Three portraits by Balthasar Jenichen (Sacerius, Bugenhagen, Calvin), 1565-71-84; the Chimæra (*no mark*); Rembrandt, a portrait of a bearded man, in full face, with a furred cap higher on the right side than on the left; eight engravings by Hans Sebald Beham, signed with his monogram; besides which there are some other prints and a couple of illuminated paintings. As for the numerous inscriptions and memoranda in the Album part, we have records of the names of various possessors from 1570 down to 1660.

12833 OFFICIUM BEATÆ MARIA VIRGINIS pro quatuor anni temporibus, etc. 24mo. *bound in silk, covered with silver filigree work, five exquisitely painted enamels on porcelain, set as bosses on each side, and ten small Amethysts inserted as accessory ornaments, in an olive morocco case,* £25. *Parisiis,* 1673

Sealskin Covers:

12834 MOREAU (P.) LES SAINCTES PRIERES DE L'AME CHRESTIENNE, escrites & grauces apres le naturel de la plume, 12mo. *entirely engraved as an example of various modes of ornamental Calligraphy with beautiful borders and plates; bound in black sealskin, with chased silver clasps, from the Beckford library, Hamilton Palace,* £10. 10*s* *Paris,* 1560

A charming little volume. The binding is contemporaneous with the book.

12835 SEGALA (P. Alessio) Sacre Offerte della sanctiss. Passione di Giesu Cristo, 12mo. 13 *small circular engravings, one marked* BART. MANCINI, *and* 7 *other plates by P. de Pietri, bound in sealskin, gilt tops, from the Sunderland library,* 36*s* *Roma,* 1712

12836 PENTATEUCH, in Hebrew, with the Targum of Onkelos on opposite pages, followed by the Megilloth, and the Haphtaroth, stout 16mo. *sealskin binding,* 36*s* *Amsterdam,* 461 (1701)

SEALSKIN COVERS—*continued.*

12837 TESTAMENT (das ganze) unsers Herren Jesu Christi verteuschet —PSALMEN Davids durch Lobwasser in Reimen gebracht, *with the* **Music**—2 vols. in 1, 12mo. *bound in sealskin, with steel clasps,* 7*s* 7*d* *Zürich,* 1738

12838 TEPHILLATH: Prayers, *in Hebrew,* 8vo. *sealskin binding,* 10*s* *Amsterdam,* 500 (1740)

Oriental Bindings:

12839 **Syrian.** TOGHRAI, Mukhtasar sharh LÂMIYYAT UL 'AJAM, smallest 4to. *Arabic MS. on thick bombycine paper, the text in red letters, the commentary in black, elegantly written, with an illuminated title-page; re-bound, but the sides of the original morocco binding ornamented with arabesques in gold, perfectly preserved and inlaid,* £6.

(*? Damascus*) *Ismail bin Omar as- Sahafi, A.H.* 893 (*about* 1490)

The ornamental binding, contemporary with the book, and probably executed in Damascus, is an excellent specimen of the older Saracenic style in which we see an elegant, but simple, centrepiece and border produced by interlacements or chain-work.

12840 **Persian.** FIRDAUSI, SHÂH NÂMAH, *in Persian,* folio, **MS.** *on bombycine paper, exquisitely written within gold and coloured lines, with illuminated opening pages and headings; in the original Persian morocco binding, re-backed, blind tooled on the outside with figures of animals and arabesques, and magnificently adorned inside with beautiful openwork in black, blue, and gold, within borders of gold interlacements,* £36.

Written by Abdallah bin Sha'ban al-Ashtarjani, A.H. 852

The lovely specimen of Persian calligraphy, and a masterly example of Oriental binding. The binding is contemporary with the book, and is far superior as a work of art to the gaudy and brilliant Indian bookcovers, flaming all over with gold, which are usually found in Persian MSS. of the two centuries following this.

12841 **Indian.** PERSIAN, Hindustani, English, Portuguese Dictionary, sm. folio, *MS. on Oriental tinted paper, in original Oriental binding repaired, the sides richly gilt with figures of birds on the corner-pieces, and of climbing monkeys on the centrepiece,* £10.

(*? Surat, about* 1630)

A great curiosity as being the first work of its kind. It was probably compiled for the use of the English factory at Surat, and is therefore one of the earliest noteworthy documents in a grand chapter of the world's history. The Persian is given in native and in Roman letters, the Hindustani in Gujerati and Roman letters. The binding was apparently done at Agra or Dihli.

12842 SADI'S Works (Kulliyat) *in Persian* (*and some in Arabic*), sm. folio, *clean MS. within red lines, with illuminated front pages, the sides of the binding entirely covered with gold, on which the details of the ornament appears in relief, while the chief decorative design is sunk in blue and red colours,* £4. 5*s* ? 1701

One of the pieces is dated the 45th year of the reign—that must be of Aurangzîb, which would correspond to the year 1701. The binding is of the same period, and also probably done at Dihli.

12843 FIRDAUSI, SHAH-NAMAH, *in Persian,* 2 vols. in 1, folio, *MS. elegantly written within gold and coloured lines, with four illuminated opening-pages and* 19 *beautiful* **Miniatures** *of unusual excel-*

ORIENTAL BINDINGS—*continued.*

lence and finish; in an Indian binding, re-backed, the sides entirely covered with gold, on which the ornamental pattern of interlacements and arabesques stands out in relief; enclosed in a European morocco case, £100. SEC. XVIII

This work—both as to binding and to writing—was executed perhaps at Dihli in the first half of the last century. The careful painting and artistic finish of the miniatures make this a precious volume—very unlike the ordinary type of Indian illustrated Shah-namahs. They look like pictures on ivory.

12844 KORAN, *in Arabic,* 16mo. *MS. beautifully written, between and within gold lines and borders, with six richly illuminated pages; in a delicious binding of Persian character, exqusitely painted with flowers outside the cover, and with arabesques inside; enclosed in a small bag or chemise,* £12. 12*s* *About* 1850

This is a lovely specimen of North Indian decorative art. The prevailing tones of the ornament are, on the outside, red, green, and blue upon gold; inside, gold upon green; but the borders and corners give room for varying contrasts and harmonies of colour.

12845 THE ADI GRANT'H, or Sacred Book of the Sik'hs, *in Panjabi,* large 4to. *Manuscript, in the Gurumukhi character; in a native binding, with coarse gilt ornament upon it,* £10. SEC. XIX

This is here, not as a specimen of skill in binding, but as an example of the want of it. As the work of a Punjabi bookbinder it has, however, some interest.

12846 **Abyssinian.** GOSPEL OF ST. LUKE and ST. JOHN, the latter not completed, in the *Geez or Ethiopic* language, stout royal 4to. **MS. on thick vellum,** *with about* 150 *large Paintings representing scenes in the Gospel history; in a native binding of russia leather, curiously ornamented,* £100. SEC. XVI

The book has been said to be of the fifteenth century; but the binding is not nearly so old, and may date from the seventeenth century. The curious ornamentation above referred to is this—the pattern is cut out of the thick leather, and gold-leaf having been inserted between the boards and the covering, a peculiar effect is thus produced.

The text is considered to have a special value, as varying considerably from the recognized Ethiopic text. The paintings are apparently by two different artists, and some at the end appear unfinished. They have brilliancy of colour and sufficient correctness of design to indicate the existence of a school of art.

12847 LEGENDS AND COMMEMORATION SERVICES of the Abyssinian Church, *in Ethiopic,* stout 4to. Manuscript *on thick vellum, with* 92 *vividly-coloured Paintings, full-page size, in native binding, and enclosed in a leather case with strap,* £72. SEC. XVII

This is an interesting MS., from its very nature as a collection of stories (these being the chief matter of the volume).

A great variety in the pictures is thus assured and all familiar subjects avoided. The binding is of the same age as the book, that is, about the beginning of last century. It is ornamented in the centre with a cross, enclosed within a treble border of interlacing patterns. The outer bag or case is somewhat similarly, but more rudely, decorated.

III. STAMPED BINDINGS

in Wooden Boards and Stamped Leather, usually styled monastic (Sec. XV-XVI).

English:

12848 Vergilii (Polydori) Adagioru opus per autorem diligenter recognitum, *woodcut title by* Holbein *with figure of Cleopatra beneath (top torn off)*—Ejusdum de Rerum inventoribus lib. viii. *fine woodcut title in compartments*, by *Holbein*—2 vols. in 1, folio, *old oaken binding covered with stamped leather, from the Sunderland library*, £3. 5*s* *Basil.* 1525

The binding was evidently done in England, very soon after the printing of the book, from which we may guess that some one of the early Reformers brought it to this country. The ornaments on the stamped binding are the rose, the lion, the fleur-de-lis, the portcullis, etc., the book having probably been bound in London about 1530.

The name of the first owner is carefully obliterated, the second owner was R. Yelverton (about 1580).

12849 ÆNEAS SYLVIUS. Pii II Pontificis maximi Historia rerum ubique gestarum, *Venet. Jo. de Colonia*, 1477—Georgii Merulæ Antiquitatis Vicecomitum (Mediolanensium) libri x, (*Mediol. A. Minutianus, circ.* 1499)—2 vols. in 1, sm. folio, *old leather stamped binding*, £4. 1477(-99)

This binding has four centre-compartments on the sides; in Nos. 1 and 4 there are fine stamped figures of SS. Peter and Paul; in 2 and 3, figures of griffins and arabesques. In an outer border there are alternating impressions of the rose and the fleur-de-lis. Hence we infer it to be an English binding: it was done about 1530.

French:

12850 NYDER (Johannis) Preceptoriū diuine legis, folio, *with coloured capitals, fine copy with the edges almost entirely uncut, wooden boards covered with stamped leather, the title written on a slip of paper underneath a transparent plate of horn which is fastened on the front cover*, £5.

Sine nota [*Colon. Udalrr. Zell, circ.* 1473]

Although the book was printed in Germany, and probably a German workman wrote the title which is seen through the horn yet the binding was executed in Paris—as the stamped fleur-de-lis indicate—towards the end of the fifteenth century.

12851 Exempla sacre Scripture . . . pro Georgio Mittelhus. [*At end:*] *Parisius*, 1503—Bonauenture (Sancti) Sermones de Morte [*ib.*] *Robert Gourmont* [*about* 1505]—Rijkel (Dionysii de) Colloquium Jesu cum puero etc, *sine nota* [*Paris, circ.* 1505]—Liber Arbor

FRENCH—*continued.*

Scientie boni & mali, *Parris. Ant. Bonneme* [*circ.* 1510]—4 vols. in 1, 12mo. *stamped leather*, £2. 10*s* 1503(-10)

The centrepiece of the stamped ornament is the figure of the Man of Sorrows, with the emblems of the Passion, encircled by a legend which runs—*O vos omnes qui transitis per vias attendite et videte si est dolor sicut dolor meus.* The binding is of about 1510.

12852 DYNUS (de Muxello) de Regulis Juris, sm. 4to. *contemporary oaken boards covered with leather, the back mended, the sides stamped with a figure of S. Katherine on sides*, 25*s*
Sine loco [*Parisiis*], 1525

The impression on the sides is remarkably good. It contains in the upper of two compartments the figure of St. Katherine, in the lower that of the Saviour, and a legend which encloses both, to this effect—*Virgo Sancta Katherine Grecie Jema.* The binding is of the same date as the book.

12853 TERENTII (Pub.) Comoediæ sex, ab Antonio Goueano integritati suæ restitutæ, sm. 4to. *contemporary calf, stamped with figure of Hope surrounded by a quotation from the Psalms*, £5. 10*s* *Parisiis*, 1542

The impression on the sides is remarkably clear and displays a fine artistic hand in the design. The initials I P with a cross standing between probably represent the binder's or tool-engraver's name.

12854 MISSALE AD VSUM INSIGNIS AC PRECLARE ECCLESIE SAR', sm. folio, *printed in red and black, with numerous woodcuts and the Music, four leaves of the Canon printed on vellum, in the original stamped binding*, £63.
Parisius per Nic. Higman, impensis Fr. Regnault et Fr. Byrckman, 1519

Four crossed rows of impressed arabesque work form the ornament on the sides of the binding, and one for or by Regnault about 1520-30.

German:

12855 VORAGINE (Jacobus de) Incipit prologus in LEGENDAS SANCTORUM quas collegit in unum frater JACOBUS IANUENSIS, stout sm. folio, *in the original boards, covered with leather, stamped with designs of flowers and other ornaments, as well as the title* "Lambardica" *on the upper side, protected by wrought metal corner and centrepieces*, £10.
Nurenbergæ, Anth. Koburger, 1482

The binding was probably done for the publisher.

12856 LOUBER (Jacobi) Excerpta ex tractatulo contra istos qui dicunt sanctos Joseph Joachim Mariam . . . ceterosque veteris Testamenti sanctos . . . non esse venerandos, folio, *in the original boards covered with stamped leather, with small metal pieces and knobs*, £4. *s. n.* [*Aug. G. Zainer, circ.* 1475]

Bound up with a MS. on vellum—the first page illuminated—which contains a deed of assignment from Ludwig and Ulrich, Counts of Würtemberg, to Frederic Bishop of Constanz, dated 1436. This is followed by later documents concerning the same ecclesiastical property, down to 1479, at which date or soon after it is probable the book was bound, and these instruments with it for safe keeping. The designs impressed on the binding are elaborate and various, and it is probable the volume was bound in some house belonging to the see of Constanz.

GERMAN—*continued.*

12857 BOETIUS DE PHILOSOPHICO CONSOLATU, sm. folio, *numerous curious woodcuts, title mended, bound in the original boards covered with hogskin stained black and stamped with the imperial eagle, the rose, and other ornaments,* £12.

Argentine, Johan. Grüninger, 1501

The binding is of the same age as the book; but the lettering-piece on the back was added in the last century.

12858 VIRGILII OPERA [cum quinque commentariis, curâ Seb. Brandt], folio, *some leaves mended, numerous fine large and small woodcuts, contemporary oaken binding, covered with leather, stamped with figures of the Virtues, etc. from the Sunderland library,* £10. *Argent. Jo. Grüninger,* 1502

An edition remarkable for its woodcuts.

Bound almost at the same time as the book, with elaborate compartments of figures and ornament.

12859 LIBRI DE RE RUSTICA, M. Catonis, M. Terentii Värronis, L. Junii Moderati Columellæ, Palladii, sm. 8vo. *original oaken binding covered with stamped leather, from the Sunderland library,* 20*s* *s. l.* [*? Basileæ*], 1528

The stamped ornament is in a treble row on each side, and consists of arabesques and armorial shields brought into very distinct relief. The initials I. W. also appear, which are probably those of the artist's name.

12860 EURIPIDIS, TRAGŒDIÆ OCTODECIM, *Græcè,* 1537 (*autograph of* "ISAACUS GRUTERUS" *on title*)—Scholia . . . ab Arsenio archiep. Monembasiæ collecta, *Græcè,* 1544—2 vols. in 1, stout sm. 8vo. *old oaken boards, covered in stamped leather,* £4.

Basileæ, 1537-44

The binding is ornamented in compartments on the sides, with arabesques and heads of the Reformers, in fine preservation. It dates from about 1550.

12861 [DIALOGI CREATURARUM.] MASHAL HA-KADMUNI, by Isaac ben Salomon ben Sahola, edited by Meir ben Jacob Franzoni: a work consisting of proverbial phrases in rhyme, illustrated by prose fables, *all in Hebrew,* sm. 4to. *numerous woodcuts of talking animals and other facetious designs, somewhat in the style of Æsop and the Septem Sapientes, bound in hogskin, stamped with portraits and arabesques in compartments, and the arms of Saxony,* VERY RARE, *from the Sunderland library,* £5. 5*s*

Venice, about 1560

Written in the 13th century, and probably derived from the Kalila wa Dimna. It is bound along with three other rare Hebrew pieces: Shevil Amunah, *Trent,* 1559; Shaar ha-Shamayim (*the Caballistic Porta Coelorum*), *Vineb.* 1547; Evronoth, a Hebrew Calendar, *Trent,* 1561. They must have all have been carried northward by some German traveller in or soon after 1561, and bound for him perhaps at Wittenberg about 1565-70.

12862 JOSEPHI (Flavii) Antiquitatum Judaicarum libri xx, adjecta vita Josephi; a Sigism Gelenio conversi: item de bello Judaica; contra Apionem; de imperio rationis a Des. Erasmo recognitus, etc. stout folio, *woodcut initials, fine copy in contemporary oaken binding, covered in leather, stamped with figures of the*

GERMAN—*continued.*

prophets, with initials A. B. G. D. *and date* 1562 *on sides, and brass clasps,* £7. 7*s* *Basil. Froben.* 1559

This is in a remarkably fine state of preservation, so fine indeed that I may say it is the best specimen of the kind in my possession, and unsurpassed by anything I have seen. The designs and impressions are of high superiority and finish, and there is a grand appearance about the whole binding.

12863 XENOPHONTIS omnia quæ extant Opera, *Græce et Latine* (curâ) Henrici Stephani, folio, LARGE PAPER, *fine copy in hog-skin, impressed all over the sides with figures symbolical and pictorial, signed* F. H., *the initials* H. W. L. *and the date* 1571 *stamped on as a record of the first owner,* 36*s* (*Genevæ*) 1561

The artist who designed the elaborate illustrations on this binding was probably Franz Hoeck of Munich.

12864 REYNIKE VOSS, de Olde, nyge gedrücket mit sydlykem vorstande und schönen Figuren erlüchtet und vorbetert, 12mo. *with curious woodcuts by Virgil Solis and others, in original binding rebacked, with fine old embossed sides preserved, with clasps,* £3. 3*s* *Frankfort am Mayne,* 1575

The figures in the marginal compartment on the sides of the binding are symbolical and stamped in blind tooling. The large figures which form centrepieces (on one side the Temptation of Adam by Eve, on the other Christ bruising the serpent's head), were stamped in gold, but the metallic colour has faded away. It was done about 1580.

12865 COSTERI (Franc.) Enchiridion Controversiarum præcipuarum nostri temporis de Religione, 12mo. *original boards covered with stamped leather,* 7*s* 6*d* *Colon.* 1589

As a centrepiece on the sides there are figures of Mercy and Justice united beneath a crown, in gold, with angle-ornaments like fleurs-de-lis in in oxydized silver.

Dutch:

12866 BOETII (de) Consolatione Philosophie liber, cū optimo commento BEATI THOME, sm. 4to. *in the original oaken binding covered with stamped leather, with clasp, from the Sunderland library,* £4. *Daventriæ Jacobus* (*Os*) *de Breda,* 1497

The sides are ruled with diagonal lines, their intersection forms lozenge-shaped compartments within which figures of roses and fleurs-de-lis are stamped.

Italian:

12867 SENECÆ (Lucii Annei) liber de Moribus . . . declamationes . . . Epistole, folio, *first initial illuminated and the others painted in blue and red, original oaken binding covered with stamped leather, from the Sunderland library,* £7. 10*s* *Tarvisii, per Bern. de Colonia,* 1478

With the autograph inscription of Francesco Barbaro "quondam magnifici Danielis" (of Venice, about 1500). The blind-tooling on the sides consists of an outer border of elegant festoon-work, an inner border of leaves within wreaths, and a centrepiece of interlaced cordage.

Spanish:

12868 CAPELLA (Andreæ) Commentaria in Ieremiam prophetam, sm. 4to. *fine copy in the original calf binding, blind-tooled with arabesque ornamentation, and stamped in black on the*

centrepiece with the Agnus Dei and the head of a Roman warrior, £4. *Hubertus Gotardus in Carthusia Scalæ Dei,* 1586

This is the first book known to have been printed at the Monastery of Scala Dei, in the diocese of Tarragona.

Slavonic:

12869 PSALTYR . . . the Psalms arranged for liturgical use, in the *Old Slavonic* language, Cyrillic character, 12mo. *one of the preliminary leaves supplied in old MS., original binding stamped with ornamental interlaced work in blind tooling,* £3. *Kiev,* 1642

12870 THE FOUR GOSPELS *in old Slavonic,* each Gospel followed by tables indicating the liturgical use of the text as lessons, roy. folio, *printed in red and black, with four large plates of the Evangelists by a Russian artist, bound in boards covered with stamped red leather, on which are impressed in gold on the front side, and in silver on the lower cover, in compartments, representations of various scenes from the life of Christ,* £2. 8*s* *Moscow,* 1744

This was a sumptuous imperial edition, and the binding matched it. The impression on the lower cover is faded, and the book is a little damaged externally; but the front cover still remains, a very good example of its kind.

IV. THE BOOKS OF SOVEREIGNS.

Popes:

12871 Innocent XII, *Pignatelli* (1691-1700). PETRÆ (Don Caroli) Commentaria in universos ritus M. C. V. Regni Neapolitani, 4 vols. folio, *portraits, fine copy in bright old red morocco, the sides completely covered with exquisitely fine and brilliant gold tooling, gilt and gauffred edges,* £25. *Neapoli,* 1664-93

Bound, probably in Rome, in a cover which combines elements of extraordinary richness and delicacy; the Papal arms in a geometrical centrepiece, which is surrounded by an elaborate profusion of gold ornament in Le Gascon's style—leaves and *pointillé* arabesques; all framed within a sextuple roulette border. There is no *commercial* binding here: it is all hand-work of the most exquisite finish, and was probably executed by some one who had acquired his skill in the Paris school.

12872 Pius VI, *Braschi* (1774-98). SALUSTIO, la Conjuracion de Catalina y la Guerra de Jugurtha [traduzidas en Español por el Infante Don Gabriel], folio, *maps, plates and vignettes, presentation copy to Pope Pius VI, bound in calf extra, with his arms on the sides and back, edges* UNCUT, £4. *Madrid, Ibarra,* 1772

The sides and back are richly gilt, and this fine volume is no less creditable to Spanish workmanship as a specimen of noble typography, than as an excellent example of ornamental binding.

Emperor:

12873 Rudolf II (1552, 1576-1612). CLAVII (Christ.) Novi Calendarii Romani Apologia, adversus Mich. Mæstlinum Gæppingensem tribus libris explicata, 4to. *the* **dedication copy** *to the Emperor, bound in old crimson morocco, with elaborate ornamental gilt tooling in the Renaissance style, the German Imperial Arms on sides, gilt and gauffred edges,* £25. *Romæ ap. Sanctium,* 1588

The Roman Kalendar had then recently undergone the reform with

which the name of Gregory XIII is associated, and which has since prevailed throughout the civilized world. This book on the subject is dedicated to the Emperor, and we have here the dedication copy. It is a lovely example of Italian binding. The ground-pattern is geometrical and interlaced; the imperial arms are painted in the centrepiece, and all the compartments within the curves and squares are filled with a rich decoration of wreathing flowers and foliage, figures of Cupids, and architectonic ornament. The tooling is *à fers azurés.*

French Kings and Princes:

12874 (? Philippe le Bel, 1268, 1286-1314). BIBLIA SACRA LATINA, stout 12mo. **beautifully illuminated MS. on very fine vellum,** *with* 2 *full-page* **Miniatures,** 87 *small* **Miniatures,** *and about* 60 *illuminated initials, bound in old calf, with the French royal crown on the sides, and the stamp of the Minimite Convent at Nigeon, near Paris,* £52. 10*s* *Paris, about* A.D. 1290

From the stamp on the sides, it is evident that Louis XIV presented this beautiful little MS. to the monks of St. Francis de Paul about 1680, and it is not an unfair assumption, from that royal ownership, the exceptional number and excellence of the miniatures, and the fact that the first of the two large pictures with which the volume begins is bordered with large fleurs-de-lis,—that the book was originally illuminated for a French king. As its age is the end of the thirteenth century, Philip the Fair must have been the original owner. In the first picture just referred to, there are three standing figures,—the Virgin, of colossal stature, with the infant Saviour in her arms, on her right a crowned seraph or saint holding a sword, and on her left a crownless angel or saint with a lamb in his left arm and a branch of palm in the right hand. The painting on the opposite page is a Crucifixion. These two pictures have borders of various subjects, the background is of bright metallic gold, and the figures are painted with a softness and sweetness of colour which gives the effect of miniatures on ivory.

12875 Henri II (1518, 1547-59). SALLUSTII de Catilinæ conjuratione ac bello Jugurthino historiæ, in Ciceronem invectiva . . . 12mo. *contemporary Lyonese calf binding, tooled in geometrical designs, with painted and silvered compartments, and bearing on the sides and back the crowned dolphin in gold of Henri II as Dauphin; from the Sunderland library, in a blue morocco case,* £60. *Lugd. S. Gryphius,* 1545

This interlaced mosaic work, in green, white, blue and gold, is ornamentation of the purest style, and shows that the Dauphin was "father to the" King. Rare as are the fine folios bound for Henri II and the fair Diane de Poitiers, the bindings done for the monarch while he was yet Dauphin are much rarer.

12876 Henri II and Diane de Poitiers. PARÉ (Ambroise) LA MANIERE DE TRAICTER LES PLAYES faictes tāt par hacquebutes, que par fleches . . . sm. 8vo. (12mo.) **printed on Vellum,** *with numerous initials and woodcuts of surgical instruments and their uses, all richly painted and illuminated, the presentation copy to Diane de Poitiers in the original calf binding repaired, with a grand geometrical or architectonic pattern in gold on the sides, the back covered*

FRENCH KINGS AND PRINCES—*continued.*

with gilt tooling, UNIQUE, *in an olive morocco case*, £300. *Paris*, 1551

There is no mark on the binding, except its beauty and its age, that indicates possession by the famous Diane; but in cadres within the illuminated border of the title-page, the three crescents and the interlacing H and DC are wrought in silver upon a blue ground; and the style of the ornament is that usually adopted by her binder. This unique vellum copy is the dedication copy to Henri II.

12877 Diane de Poitiers (1499-1566). ROSARIO DELLA GLORIOSA VERGINE MARIA di nuouo stampato [per ALBERTO DA CASTELLO], 12mo. *with nearly* 200 *wood engravings and a woodcut border to every page, water-stained, old smooth morocco binding, a few wormholes through the leather, the sides and back covered with interlaced designs combining several geometrical figures, all in broad silver lines edged with gold, the three interlaced crescents of Diane de Poitiers forming a centrepiece, the inscription* IO. GROLIERII ET AMICORUM *added in the bottom of an outer gold border on the upper side, in a red morocco case*, £80.

Sine nota (*Venice, about* 1530)

The extraordinary combination of these two names is only to be accounted for by supposing that, between the years 1559 and 1565, Diane (who had had the binding done for her after the death of Henri II) either sent the book as a present to Grolier, or else turned it out of her library, and that it was then acquired by him.

12878 Catherina dei Medici (1519-89). DANTE con nvove et vtili ispositioni, 16mo. *woodcuts, fine copy ruled throughout with red ink, bound by Nicolas Eve for the Queen Dowager Catherine de Medici in a beautiful dress of olive morocco, gilt edges, the sides and back richly ornamented with interlacements and sprays of foliage in gold, the centrepiece on the sides stamped with the royal crown and the interlaced cipher of K K, C C, while at the top and bottom and on the back we find the crowned cipher of H with two C C interlaced; a charming specimen of binding, and an interesting example of a famous royal library, in a red morocco case*, sold *Lione, G. Rouillio*, 1571

The H with interlaced C C, which is here subsidiary, was the usnal mark employed while her husband, Henri II, was still living to share his attentions between Diane and Catherine. The principal cipher, in which a double K (thus ꓘK) is twined with ƆC,—the K standing for Catherine and the C for Charles—proves that Charles IX was still reigning when the binder's work was done. This must therefore have been executed between 1571 and 1574.

12879 Charles IX (1550, 1561-74). NOVUM TESTAMENTUM *Græcum* ex Bibliotheca Regia, 2 vols. thick 12mo. **printed upon vellum,** *bound in oaken boards covered with morocco, with elegant gilt tooling, having the Arms of France and the two pillars and motto "pietate et justitia" on the sides, the*

FRENCH KINGS AND PRINCES—*continued.*

binding wormed and one side a little damaged; from the library of Charles IX of France originally, and lately from the Sunderland collection, £150.

Lut. R. Steph. 1568-9

Only one other copy on vellum is known—which is in Lord Spencer's library, and which has generally been considered unique. From the facsimile of its De Thou binding, given by Dibdin, it is plain that both copies were bound at the same time (about 1569-70). Consequently the De Thou arms impressed on the Spencer copy must have been impressed at a later date, perhaps over the arms of Catherine de Medici, with whose library that great bibliophile had much to do in 1594. But the Sunderland copy is the presentation copy to the King, and is, notwithstanding the attacks of the worm, in excellent condition, with its curious original back (also richly gilt with the interlacements and the fanfare-ornaments in their earliest stage) projecting upwards and downwards, at top and bottom, beyond the level of the sides and front. Nicolas Eve is usually credited with the bindings done for Charles IX, but this was still before the Bartholomew night, and the pattern on the sides is fine enough to warrant a belief that the Huguenot artist who worked for Diane, Catherine, and Henri II, drew the masterly geometrical design here.

12880 Henri III (1551, 1574-89). SANSOVINO (Francesco) gl'Annali Turcheschi overo Vite de Principi della casa Othomana, sm. 4to. *in the original morocco binding, the back and sides covered with fleurs-de-lis, and bearing the arms, crown, and monogram of Henri III in silver, in a red morocco case*, £25. *Venetia*, 1573

Sansovino dedicated his work to Zborowski Palatine of Sendomir, and when sending out his dedication-copy would also have sent one for the King of Poland. Henri therefore must have carried this book from Poland with him when he returned to take the throne of France in 1574. He had it bound in 1579, after the institution of the *Saint Esprit*. There exists another work of Sansovino bound exactly like this, which is figured in Techener's Bibliophile.

12811 (? Marguerite de Valois, *daughter of Henri II and wife of Henri IV*, 1553-1615). ORNAMENTO DELLE BELLE ET VIRTUOSE DONNE, opera nova nella quale troverrai varie sorti di frisi . . . & ogni letti con ponti tagliati, ponti gropposi, & ogni altra sorte di ponti per fare quelle belle opere che si appartengono alle virtuose & lodeuoli fanciulle, sm. 4to. *title with woodcut of a lady and her daughters doing lacework, and 27 other leaves entirely consisting of woodcut models for point lace, in red morocco gilt, the sides covered with a geometrical pattern in gold, with a centrepiece containing the arms and crown of an Enfante de France*, £70.

Without date, place, and printer's name (*about* 1580)

EXCESSIVELY RARE, being quite unknown to the bibliographers. It consists of 28 leaves, each leaf bearing a signature (from A to Gg, omitting K and Y). It is bound up with Tagliente Arte de lo Scrivere, 1560,

FRENCH KINGS AND PRINCES—*continued.*

12882 (? Diane Duchesse d'Angouleme, *natural daughter of Henri II*, 1539-1619). DIONIS CHRYSOSTOMI Orationes octoginta in Latinum conversæ, small folio, *ruled with red lines, bound (probably by one of the Eves) in orange morocco, gilt edges, the back without bands full-gilt with ornaments of wreathing foliage, and an escutcheon* (en chef, three roses, en pointe, three interlaced crescents like those of Diane de Poitiers), £2. 10*s* *Venet.* 1585

12883 Louis Charles de Valois, Comte d'Auvergne, Duc d'Angouleme (1572-1670). ACOSTA (J.) Histoire naturelle et moralle des Indes, tant Orientalles qu' Occidentalles . . . traduite par Robert Regnault, small 8vo. *olive morocco extra, gilt edges, the arms and cypher of the Duc d'Angoulême in gold on sides and back, from the Beckford library*, £18. 18*s* *Paris*, 1606

The back is smooth, that is, without projecting bands. This prince was the natural son of Charles IX and his mistress, Marie Touchet.

12884 Henri IV (1553, 1589-1610). LE LIVRE DES STATUTS et Ordonnances de l'Ordre du benoist SAINCL ESPRIT, sm. 4to. *vellum, with the crown and arms of Henri IV in gold on the sides*, £7. 10*s* (*Paris*, 1578-9)

Bound for Henry of Navarre when he became King of France, and head of the Order in 1589. He held his first chapter in 1590.

12885 Henri IV. CARTES DE LA PROVINCE DE PICARDIE, BOULONOIS, ARTOIS, ET PAIS RECONQUIS, 36 *coloured Drawings of Maps and Plans of the North-Eastern provinces of France recently acquired by arms or diplomacy, beautifully executed in* 1602 *and* 1603 *for King Henry IV's own use*, roy. folio, *olive morocco, super extra, covered with fleurs-de-lis (the King's Arms forming the centre ornaments with his crowned H. at each corner), stamped in gold, a magnificent specimen of the skill and taste of Clovis Eve, the royal bookbinder*, £400. 1602-3

Independently of the artistic and royal associations which should make this volume precious in the eyes of every Frenchman, it has also a scientific value; the maps being the first detailed and accurate cartography on a large scale of that portion of the French kingdom which it deals with. They are also a remarkable attestation of French skill in diplomacy, even more than in arms, and exhibit the dexterity with which Henri Quatre knew how to make peace. When he signed the treaty of Vervins in 1598, by which he closed the war with Spain, he said significantly, "With this stroke of the pen, I have achieved greater successes than I could have won in a long space of time with the best swords of my realm." He then ordered this Atlas to be prepared as a monument of what he had done to create a new epoch in French history, and it cannot be denied

FRENCH KINGS AND PRINCES—*continued.*

that the record is a splendid one; creditable alike to the royal statesman and warrior who made it possible, to the clever draughtsman by whose hand it was executed, and to the artist who clothed it in a binding of so much beauty.

The MS. consists of one leaf "Table des Cartes," and 36 double leaves of maps, as follows:—

1, General map (of Picardy, the Boulonnais, Artois, and the Pays Reconquis);

2, Gouvernement de Calais; 3,—d'Ardres; 4, 5,—du Boulonnois; 6-19,—gouvernements de Montreuil, Rue, Abbeville, Dourlens, Amiens, Corbie, Peronne, Mondidier et Roye, Han, St. Quentin, La Ferre, Castellet, Guise, and Fort de la Capelle; 20-36, plans of the towns and fortresses of Calais, Ardres, Boulogne, Monthulin, Montreuil, Rue, Abbeville, Dourlens, Amiens, Corbie, Peronne, Han, St. Quentin, Castellet, Guise, La Capelle, La Ferre.

As the general map includes a good deal more territory than came into French hands before the time of Louis XIV, it also serves as an index to the hereditary policy of the statesmen of that nation.

12886 **The Duchess of Albret** (1558-1604). ROMAN DE TRISTAN ET QUESTE DU SAINT GRAAL, stout large folio, *French* **MS. on vellum,** *with illuminated initials and capitals, and containing nearly* 80 **singularly beautiful Miniatures,** *illustrating the story with scenes of love, war, and pageantry, many of them forming exquisite pictures in design, execution, and colouring, and all highly interesting as examples of mediœval art applied to secular subjects; formerly in the possession of* CATHERINE *de* BOURBON, *Duchesse d'Albret, sister of Henri IV, with her cypher on the old calf sides,* £250. 1468

12887 FLAMINII (Antonii) in librum Psalmorum brevis explanatio, 16mo. *old French red morocco, gilt edges, bound about* 1585, *and bearing on the sides and back a monogram consisting of* C C *interlaced,* £5. *Lugduni,* 1553

The binding seems to be Lyonese. The sides are ruled with a fillet of three lines, with a *fleuron azuré,* and a centre cartouche in the simpler Franco-Italian style, enclosing the interlaced C C, which I take to be the cipher of the Duchess d'Albret (or it might be of Charles II, Duc de Lorraine, 1545-1608.

12888 **Louis XIII** (1601, 1610-43) DUPLEIX (S.) Memoires des Gaules, 4to. THE DEDICATION COPY TO LOUIS XIII, *engraved title by J. Isaac, containing portrait of the King seated on his throne, beautiful copy,*

FRENCH KINGS AND PRINCES—*continued.*

ruled, in olive morocco, covered all over with fleurs-de-lis stamped in gold, and the Royal Arms and crowned L. on sides and back, from the Beckford library, £250. *Paris*, 1619

Bound for the King by Clovis Eve, the royal binder; and probably one of the finest specimens of Louis XIII's library in existence.

12889 QUINTILIANI. Declamationes undeviginti, his accesserunt fragmenta, small 8vo. *in olive morocco, gilt edges* (by Clovis Eve), *the back covered with fleurs-de-lis and the royal arms of France and Navarre, accollés, with the crowned* L. *on the sides, from the Sunderland library*, £12. 12*s* (*sine loco*) *Sam. Crispin*, 1618

12890 SWEERT. XII Cæsarum Romanorum Imagines e numismatibus expressæ . . ex museio Franc. Sweerti, 12 *plates*—Deorum Dearumque capita . . 59 *plates*—2 vols. in 1, smallest 4to. 2 *engraved titles and* 71 *fine plates, bound in contemporary red morocco, gilt edges, the sides and back covered with fleurs-de-lis in gold*, £4. 4*s* *Antverpia*, 1612

There is no crown, but the binding was evidently done for Louis XIII.

12891 EXPEDITIO VALTELINÆA auspiciis Ludovici Justi Regis Christianissimi suscepta, 1626—Panegyricus Ludovico XIII authore Abelio Sammarthano, *Latin and French, the last leaf of the French version missing*, 1621—Logos Panêgyrikos . . *the same eulogy translated into Greek by Prattaios*, 1622—Panegyricus alter (ejusdem Sammarthani), 1622—all in 1 vol. sm. 4to. *ruled with red lines, vellum gilt, with* ARMS OF LOUIS XIII *on sides, from the Sunderland library*, £7. 7*s*

The vellum binding is clean and perfect, and the impression of the gold is fresh and brilliant.

12892 "Monsieur" Gaston d'Orleans, *brother of Louis XIII* (1608-60). ARRIANI de Expeditione Alex. Magni libri viii, *Græce et Latine*, ex Bonav. Vulcanii interpr. folio, *old veau fauve gilt, bound for Gaston d'Orléans, the brother of Louis XIII, with his coronet, fleurs-de-lis, and monogram of interlaced GG on the full gilt back*, £2. 10*s* (*Genevæ*) *H. Stephanus*, 1575

12893 STATUTI, Capitoli et Constitutioni del ordine de Cavalieri di S, Stephano, folio, *pretty woodcut initials, bound in veau fauve for Gaston d'Orléans, with his coronet and cipher on the back, wants a little mending*, 30*s* *Fiorenza*, 1562

12894 Louis XIV (1638, 1643-1715). LE FERON (Jean). HISTOIRE des Connestables, Chanceliers, et Gardes des Seaux; Mareschaux, Admiraux, Sur-intendans de la Navigation . . . des Grands-Maistres de la Maison du Roy, et des Prevosts de Paris . . . avec leurs armes et blasons, ouvrage . . . augmenté de diverses recherches, etc. par DENYS GODEFROY, roy. folio *Louis XIV's dedication copy, in old crimson morocco gilt, with the Royal Arms on sides, gilt and marbled edges (by Antoine Ruette, the King's binder)*; A LARGE AND FINE COPY, £15. *Paris*, 1658

FRENCH KINGS AND PRINCES—*continued.*

12895 SCUPOLI (Lorenzo) Combattimento Spirituale, folio, *red morocco extra, gilt and marbled edges, with the royal arms of France on the sides, and the crown and cipher of Louis XIV on the back,* £4. *Parigi,* 1660

Probably bound by Antoine Ruette between 1660 and 1670.

12896 CONCILIA. CONCILIORUM OMNIUM GENERALIUM ET PROVINCIALIUM COLLECTIO REGIA, 37 vols. roy. folio, *old red morocco gilt, with the Arms of Louis XIV in gold on the sides and the royal crown and interlaced LL on the backs, gilt and marbled edges,* A LARGE AND MAGNIFICENT COPY, £110.

Paris. e typog. Regia, 1644

"Cette collection se trouve difficilement,"—says Brunet; a remark which applies with tenfold force to the occurrence of such a superb uniform copy as this,—When it is remembered that Mansi's great collection of Councils stops short with the fifteenth century, the value of the older collections becomes apparent. This is usually called the Royal or the Louvre collection.

The binding is of a rich and solid character, and was executed by Ruette or Boyer about 1670.

12897 CONCILIA. NOVA COLLECTIO CONCILIORUM. STEPHANUS BALUZIUS in unum collegit, cum notis illustravit, LARGE PAPER, 1 roy. folio (*all published*), *old French red morocco gilt, gilt edges,* FINE COPY, £5.

Paris. 1683

This is a necessary supplement to various editions, and must be appended either to Labbé's, or Hardouin's, or the Royal Councils.

There are no arms in this volume, but it is inserted here as having evidently been bound by one of the Boyers (about 1685) in a style almost identical with that of the book above, perhaps to match it.

12898 NILI. Epistolæ nunc primùm editæ ex Bibliotheca Medicæa, operâ Petri Possini, *Græce et Latine,* 4to. *beautifully bound in red morocco extra, edges marbled and gilt, with the royal arms on the sides and the crowned cipher on the backs, from the Sunderland library,* £7. *Parisiis,* 1657

Bound by Boyer about the year 1670-80.

12899 RAMSAY (Charles Al.) TACHEOGRAPHIE, ou l'Art d'Escrire aussi viste qu'on parle, traduite par le sieur A. D. G. 12mo. *in Latin and French, with plates, the* DEDICATION COPY TO LOUIS XIV, *in crimson morocco gilt, with the royal arms on the sides, in the most beautiful preservation,* £4. 4*s* *Paris, chez l'Auteur,* 1681

12900 THOMASSINI (Ludovici) Glossarium Universale Hebraicum, roy. folio, LARGE PAPER, *old red morocco gilt, with French Royal Arms on sides,* FINE COPY, *from the Sunderland library,* £3.

Paris. 1697

12901 LOBINEAU (Dom G. A.) HISTOIRE DE BRETAGNE, 2 vols. folio, *numerous fine portraits and plates, beautiful copy in red morocco extra, gilt and marbled edges, with the Arms and Cypher of Louis XIV stamped in gold on sides and back, probably by Boyer, from the Beckford library,* £52. 10*s* *Paris,* 1707

Still in the grand style of the eighteenth century, a double fillet on the sides with the crown and monogram as corner-pieces to the inner fillet, the back richly full-gilt with Boyer tooling. This binding is nearly contemporary with the book.

FRENCH KINGS AND PRINCES—*continued.*

12902 TERENTIUS. Publii Terentii Affri poete comici commendariuz liber | Incipit foeliciter, sm. folio, *printed in broad and open style,* 19 *lines per page, the paper in tender condition having been washed with chemicals, red morocco extra, gilt edges, by Boyer, with the crown and cipher of Louis XIV on the back,* £5.

Sine loco, 1469

Excessively rare, and excessively curious. It is generally supposed that the date is false, and that it was not originally in the book, but was added at a later period. Lord Spencer believed the real date of the impression to have been between 1474 and 1478, and Dibdin, who thought it was earlier, reluctantly followed him. The type was ascertained to be identical with that used in the book, "Arctini Comoedia," professedly printed in the Abbey of Schussenried (Sorthena), in Würtemberg, and Dibden built an erroneous theory upon it. It is probably correct to assume that the Terence was printed at Strassburg by a printer contemporary with Mentel and Eggestein, whose name we do not know, and that he afterwards set up a press in Schussenried, and printed there the "Aretino," dated 1478. As for his work in Strassburg, we know that he was at work there in 1471 and 1472, and, consequently, it would not be wonderful if he had also produced a book in 1469—dateless originally, but on the unsold copies of which he might have added the proper date a year or two later.

12903 MEDAILLES sur les principaux Evenements du Regne de Louis le Grand, avec des Explications historiques, folio, LARGE PAPER, *early proof impressions of the* 286 *fine engravings, and of the beautiful frontispiece and borders, red morocco extra, gilt edges, Louis XIVth's copy, with Royal Arms in gold on sides, and his cypher on back, from the Beckford library,* £21. *Paris,* 1702

A splendid book, in the most splendid condition. A remarkable feature in this copy is its possession of two varying titles, one of which bears the words, "par l'Académié Royale des Médailles et des Inscriptions," and also that it has a long preface of fourteen pages, which was suppressed in the ordinary issue. This preface is very interesting for the complete account which it gives of the preparation and production of the work, the assignment of the various details to the various artists, the names of the projectors and patrons in each department, and the general conspectus of the *modus operandi.* The binding was probably one of the Boyers or, perhaps, Louis Dubois.

12904 Louis Le Grand Dauphin, *son of Louis XVI* (1661-1711). [AVRIL (Ph.)] Voyage en divers Etats d'Europe et d'Asie pour decouvrir un nouveau chemin à la Chine, avec une description de la grande Tartarie, 4to. LARGE PAPER, *map, old French red morocco, gilt marbled edges, bound by Boyet, with the dolphin, fleur-de-lis, and crown of the "Grand Dauphin" on the back; presented by the Prince through Père de La Chaise to the* Domus professa *of the Jesuits at Paris,* £2. 12*s* 6*d* *Paris,* 1692

12905 Louis XV (1710, 1715-74). ARIOSTO. LE PREMIER VOLUME DE ROLAND FURIEUX, premieremēt composé en Thuscan par Loys Arioste Ferrarois & maintenant mys en rime Françoise par JAN FORNIER DE MONTAULBAN en Quercy, 4to. *old red morocco gilt, gilt edges, tall copy from the library of* LOUIS XV, *with his monogram, crown, and fleurs-de-lis,* £21.

Paris, de l'imprimerie de Michael de Vascosan, 1555

The binding is rather more floridly ornamental than Boyer's usual work, but must have been executed by a member of that family, or by Louis Dabois,

FRENCH KINGS AND PRINCES—*continued.*

about 1720. One elegant feature is the inside roulette border, which contains figures of dogs pursuing a hare in the midst of wreathing flowers. Portions of this border appears also on the back.

12906 LAGUILLE (Louis) Histoire de la Province d'Alsace, depuis Jules César jusqu'au mariage de Louis XV, 2 parts in 1 vol. folio, *frontispiece, map, and plates, old red morocco, with the* ROYAL FRENCH ARMS *on sides, gilt and marbled edges,* FINE COPY, £4. 4*s* *Strasbourg*, 1727

Bound by Boyer about 1727-30.

12907 COBARRUVIAS OROZCO (Sebastian de) Tesoro de la Lengua Castellana o Española, stout sm. folio, *old red morocco extra, gilt edges,* £5. 5*s* *Madrid*, 1611

Bound perhaps by A. M. Padeloup about 1735.

12908 LE PELLETIER (Louis) Dictionnaire de la langue Bretonne, folio, *calf, with the arms of Louis XV as Duke of Bretagne on the sides in gold,* 35*s* *Paris*, 1752

12909 RECUEIL DES HISTORIENS des Gaules et de la France [redigés par Dom. M. BOUQUET, J. B. et C. Haudiquier, Housseau, Precieux, Poirier, Clément et Brial], 12 vols. folio, LARGE PAPER, *the royal Dedication copy, blue morocco extra, gilt marbled edges by Derome, with the royal arms of France on sides, and the King's crowned cypher in gold on backs,* £30. *Paris*, 1738-81

The first eight volumes were bound by the elder Derome; the others either by Derome le jeune, or some other member of the family. All are precisely identical in pattern except the last volume, and even there the only perceptible difference is in the small roulette ornament at top and bottom on the backs. This twelfth volume must have been bound for Louis XVI.

12910 Louis le Dauphin, *father of Louis XVI* (1729-65). TASSO (Torquato) Aminta, 1656—Bonarelli, Filli di Sciro, 1656—Guarini, il Pastor Fido, 1650—3 vols. in 1, sm. 4to. *old French citron morocco extra, gilt edges, the Dauphin's crown and device at angles on the sides,* £5. *Parigi*, 1650-56

12911 CRESCENZI (Piero de') Trattato dell' Agricoltura, 2 vols. 8vo. *calf gilt, with the crown and device of the Dauphin on the back,* 12*s* *Napoli*, 1724

These two books were probably bound while the Dauphin was still an infant; the Tasso about 1730, and the Crescenzi a few years later.

12912 Madame Victoire, *daughter of Louis XV* (1734-99). MONTFAUCON (Bernard de) Monumens de la Monarchie Françoise qui comprennent l'histoire de France avec les figures de chaque regne que l'injure des tems a epargnées, 5 vols. folio, *hundreds of engravings from ancient monuments, pictures and books, forming a pictorial and chronological history of Costume in France; olive morocco extra, gilt edges, with the arms of* Madame Victoire, daughter of Louis Quinze, *in gold on the sides; bound by Jacques Antoine Derome,* £75. *Paris*, 1729-33

It is only the olive-green binding which distinguishes the books of Madame Victoire from those of her two sisters. The libraries of those three sisters, consisting chiefly of books of solid erudition, form a curious contrast to the collections made by most of the distinguished members of the French Court in their time. This book, which was no doubt bound by Jacques Antoine

FRENCH KINGS AND PRINCES—*continued.*

Derome (*the* Derome who died in 1761), must have been selected as a good library work for incorporation in Madame Victoire's collection, before the young lady had reached her twentieth year.

12913 MONTGON (Abbé de) Memoires, 8 vols. in 10, 12mo. *fine copy in green morocco extra, gilt edges, by Derome, with Arms of S. A. R. Madame Victoire in gold on sides, and her bookplate pasted inside the covers, from the Beckford library,* £28. [*Lausanne*], 1750-53

The book-plate was engraved by Claude Baron, and is therefore later than the binding, which was probably done about 1755.

12914 Madame Adelaide, *daughter of Louis XV* (1732-1800). PUFENDORFF (Le Baron de) Introduction à l'Histoire generale et politique de l'univers, complétée et continuée par Bruzen de la Martinière, 8 vols. 1743-45—Histoire de Suede par le Baron de Pufendorf, 3 vols. 1748—together 11 vols. 12mo. *portraits and plates, old French red morocco extra, gilt edges, with the arms of* Madame Adelaide, daughter of Louis Quinze, *in gold on the sides; bound by Jacques Antoine Derome,* £5. 5*s*
Amsterdam, 1743-48

Probably bound by Derome about 1749 or 1750.

12915 Louis XVI (1754, 1774-93). SAULX (Guillaume de) Vicomte de Tavannes, Memoires de son père Gaspard de Tavannes, Maréchal de France, et de soi-même, rédigés par Jean de Tavannes, sm. folio, *red morocco gilt, with the arms of Louis XVI, while Dauphin, on back and sides,* £6. 10*s* *s. n.* (? 1617)

There is no title (except a supposititious one printed some eighty years ago) but the first page, which begins "Enfans Nepveux Cousins" (these three words, in three separate lines), bears the signature of Hug. Picardet (he died in 1641), who would certainly not have written his name in that place if there had been any preliminary leaves. Moreover, a Dauphin of France would not have had the book bound in red morocco with his arms if it were a defective copy of a work that could be had complete. Hence we may take for granted that it was privately printed without any preliminary matter, and not at all improbably at Sully in 1617, although that is the very date that Brunet denies, while he assigns it to the Chateau of Lugny in 1653. He simply followed Barbier. Brunet's continuator is in still greater confusion, evidently believing that there was an edition printed in 1596, and a reprint of a portion in 1597. Others, again, have supposed that the Memoirs of Gaspard, and those of Guillaume, were two distinct works. The fact remains that, although the historical matter of the book ends with 1595-96, a document dated 1616 is printed in it, and Hugues Picardet owned the volume before 1641. It was bound for Louis XVI, while Dauphin of France, about 1770. Derome's elegant ornament of the bird with outstretched wings is found on the back, above the bottom panel.

12916 Charles de St. Albin, Eveque de Cambrai, *natural son of the Regent Philippe d'Orleans* (1723-84). ORBIS ANTIQUI TABULA geographica secundum Cl. PTOLEMÆUM, folio, 27 *large engraved maps, with a very full letter-press Index of places old calf, with the arms of the Archbishop of Cambray* (*Batard d'Orléans*) *on the sides, and his monogram and coronet on the back,* 36*s* *Amstel.* 1730

12917 Louis-Joseph, Prince de Condé (1736-1818). MARIETTE, Description des travaux qui ont précédé, accompagné, et suivi la fonte en bronze d'un seul jet de la statue équestre de Louis XV, dressée sur les mémoires de M. Lempereur, impl. folio, 57 *large plates, with fine vignette by Gravelot, red morocco*

FRENCH KINGS AND PRINCES—*continued.*

extra, gilt edges, by Derome le jeune, with the arms of the Prince de Condé on the sides, £6. 6*s* *Paris,* 1768

This Prince usually quartered the Rohan-Soubise arms of his wife's family, but in this instance the escutcheon is simply that of a Prince de Condé, with the coronet of a prince of the blood-royal.

Charles d'Orleans, Abbé de Rothelin—see *in series of French collectors.*

12918 Louis XVIII (1755-1824) and Charles X (1757, 1824-30). MEMOIRES concernant l'Histoire, les Sciences, les Arts, les Mœurs, les Usages, etc. des CHINOIS, par les Missionnaires de Pekin, 16 vols. 4to. *portraits and numerous plates,* CHARLES XTH'S COPY, *when Count d'Artois, bound in red morocco, gilt edges, with the Arms of Comte d'Artois (Charles X) and his wife Marie Joséphine Louise de Savoie, in gold on the sides,* £21.

Paris, 1776-1814

The first fourteen volumes were bound by Derome le jeune; the other two perhaps by Simier. The first volume seems to have been bound for Marie Joséphine de Savoie, Comtesse de Province, wife of Monsieur (afterwards Louis XVIII), but, from the second to the fourteenth volume inclusive, the continuation was bound for her sister Marie Thérèse, wife of the Comte d'Artois (afterwards Charles X). The fourteen volumes (1776-89) evidently remained without continuation, although Vol. XV appeared in 1791, until the set fell into the possession of the Duchess de Berri (daughter-in-law of the Comte d'Artois), who after 1814 added the fifteenth and sixteenth volumes, having them bound as uniformly as possible with the pattern, but substituting her own coat of arms for that of her mother-in-law.

12919 Caroline Duchesse de Berri (1798-186—). SATYRE Menippée de la Vertu du Catholicon d'Espagne, et de la Tenue des Estats de Paris, avec des Notes par V. Verger et un Commentaire par Ch. Nodier, 2 vols. roy. 8vo. LARGE VELLUM PAPER, *india proof plates, blue morocco super-extra, gilt edges, by Simier, with the arms of the Duchess de Berri stamped in gold on sides,* £10. 10*s*

Paris, 1824

12920 CANOVA, Œuvre, recueil de gravures d'après ses statues et ses bas-reliefs, avec sa vie par H. de Latouche, roy. 8vo. GRAND PAPIER, *plates by Reveil, citron morocco super-extra, by Simier, richly gilt, with the arms of the Duchess of Berry in gold on the sides,* £6. 6*s* *Paris,* 1825

Kings and Queens of England and Scotland:

12921 Henry VIII (1491, 1509-47). JOHN of SALISBURY. Festiuū opus: & omni statui delectabile lectu: qd. intitulat' Policraticū de Nugis curialiū et vestigiis philosophor' Joānis Salesberiensiss, small 4to. HENRY VIII'S COPY, *with various passages marked by him, in the original oak boards, covered in leather, on which are stamped on one side the Royal Arms, and on the other the Tudor Rose; the autograph of Roger Twysden,* 1636, *on the title,* £30.

Paris, 1513

On the fly-leaves is a long account of John of Salisbury in the autograph of Dr. M. Lort.

It is a significant thing that amongst the under-scored passages there is one (on folio 194) which may be rendered as follows:—*There is no choosing of a wife: whatever she may happen to be, as such she must be kept; whether quarrelsome, or foolish, whether ugly, proud, or unclean. Whatever her defects*

KINGS, QUEENS, AND PRINCES OF ENGLAND AND SCOTLAND—*continued.*

may be we only discover them after the bond is tied. A horse, an ass, an ox, a dog, the meanest articles of property, our clothes and our pots, our chairs, cups, jugs—any of these may be examined beforehand, and we buy them after they have undergone the test. Only a wife's qualities are not exhibited—lest she prove distasteful before the bargain is settled. On the margin of this passage, there is a note, "Vide T. Mori Utopiam," which in connexion with the fact that the book belonged to Henry VIII, and that the paragraph above extracted harmonizes admirably with what we know of his matrimonial peculiarities, may be safely assumed to be in the handwriting of the King. On the title-page there is a note in the same hand, stating that the author's name was given by Joannes Vallensis (an English doctor of the thirteenth century) in the form of "Jo. Salobinensis." The works of Vallensis were printed in 1516, in the same year as More's Utopia, and were not likely to have been looked into by any student of the Utopia and the Polycraticus, unless from a curiosity naturally incident to new publications, or for some special reason, such as the compilement of a new theological treatise. It was probably, therefore, between the year 1519 (when Luther's De Captivitate Babylonica appeared) and 1521 (when Henry's famous Asserto Sacramentorum was published in reply), that the King read the Polycraticus and wrote his MS. notes in it.

12922 BRITANNIÆ utriusq Regū et Principum Origo & gesta insignia ab GALFRIDO MONUMETENSI ex antiquissimis Britannici sermonis monumentis in latinum traducta, small 4to. KING HENRY VIII'S COPY, *in the original Tudor binding, stamped on one side with the Royal Arms, crown, and rose, on the other with the quarterly bearings of Henry VIII and Catherine of Aragon,* £10. 10*s* (*Paris*) *Badius*, 1517

12923 LIBRI DE RE RUSTICA: Catonis, Terentii, Varronis, Columellæ, Palladii, etc. stout 12mo. *brown morocco, enclosing and preserving the original calf sides, which bear Henry VIII's arms and crown on one side and the Tudor rose on the other,* £4. *Tiguri*, 1528

12924 BENESE. This boke sheweth the maner of measurynge of all maner of lande, as well of woodlande, as of lande in the felde . . . newlye inuented and compyled by Syr Rycharde Benese Chanon of Marton Abbay besyde ond on (*sic*), sm. 4to. Gothic Letter, *the title-page and some other leaves bearing MS. notes in a sixteenth-century hand, Henry VIII's copy in the original binding, stamped on one side with his arms and device, and on the other with the* "Arma Redemptoris Mundi," £32.

Southwarke, James Nicolson, s. a.

A book of intrinsic value, but so little known as to be practically non-existent. Apparently only one other copy of this edition is known.

12925 **James V of Scotland** (1512, 1513-42). BOETHII (HECTORIS) SCOTORUM HISTORIÆ, folio, FIRST EDITION, LARGE PAPER, DEDICATION COPY TO JAMES V OF SCOTLAND, *title-page within an elegant woodcut border, and numerous large and handsome initial letters throughout the text, in the original stamped binding, impressed with thistle, rose, lily, bee and crown, gilt and goffered edges,* UNIQUE, £84.

(*Paris*), *Jodoci Badii Ascensi typis* (1526)

KINGS, QUEENS, AND PRINCES OF ENGLAND AND SCOTLAND—*continued.*

12926 **Queen Elizabeth** (1533, 1558-1603). BOAISTUAU (Pierre) surnommé Launay, HISTOIRES PRODIGIEUSES, sm. 4to. *beautifully written MS.*, THE AUTHOR'S DEDICATION COPY TO QUEEN ELIZABETH, *with* 42 *fine Miniatures, coloured and illuminated, and* 33 *small illuminated initials, in the original* (*rebacked*) *English calf gilt binding, gilt and goffered edges*, £80. 1559-60

The illustrations are drawn by a bold and skilful hand, the landscape accessories are admirable, and the illumination (which means that the lights and reflections are produced by the use of gold and silver) most effectively worked out. The designs of the pictures and the character of the handwriting are unmistakably English, and prove consequently that when Boaistuau came to London in 1559 to present his book to the English Queen, he did not bring with him an illuminated copy done in France, but only his own draught MS. from which he employed an English penman and an English artist to execute the necessary labour. The result was this fine book—a royal volume, which forms a treasury of English art in the early years of Elizabeth. Unluckily the title and the last page of the preface have been torn out, but the book is otherwise in perfect and unimpeachable condition. We have the full dedication in which the author announces that he has come expressly to London to present his book to her Majesty before getting it printed, and states that no one else had yet seen it. As we know it was first printed at Paris in 1560, this statement sufficiently indicates the date of the MS. and there can be no question about its having been executed for the Queen. The book consequently appears in this section of the catalogue although the Royal Arms are not found on the binding—which is nevertheless a fine specimen of English ornamental work. It was done by the same binder whom Archbishop Parker usually employed.

12927 ÆSOPI (CL) Fabulæ; Gabriæ Fabellæ XXXXIIII; Batrachomyomachia; Galeomyomachia; . . . hæc omnia *Græce et Latine;* accesserunt Auieni antiqui autoris fabulæ (XLII), Latine nusquam antehac editæ, 16mo. *numerous small and spirited woodcuts, contemporary calf binding, Queen Elizabeth's copy, with the Royal Arms of England on the sides*, £5. *Lugd. ap. J. Tornæsium*, 1570

There is no crown above the royal shield, but as the binding is contemporary with the book, and as only one person living between 1570 and 1603 could bear these arms without modification—that person being the Virgin Sovereign of England—there cannot be any doubt that this volume was bound for Queen Elizabeth. It was certainly an appropriate handbook for a woman of so much sense, humour, and learning.

KINGS, QUEENS, AND PRINCES OF ENGLAND AND SCOTLAND—*continued.*

12928 **James I of Great Britain** (1566, 1603-25). MILLES (Thomas) Catalogue of Honor, or Treasury of True Nobility, peculiar and proper to the isle of Great Britain, folio, *engraved title and numerous woodcuts of Arms, etc. but pp.* 535-546 *deficient, old calf, with the royal arms of James I on the sides, from the Sunderland library,* £6. 15*s* 1610

12928*MINSHEU (J.) Guide into Tongues . . . viz.: English, Welsh, Low Dutch, High Dutch, French, Italian, Spanish, Portuguez, Latine, Greeke, Hebrew, &c. folio, *with the rare List of Subscribers (the earliest Subscription List printed), old calf, arms of James I on sides,* £2. 2*s* 1617

12929 BIBLIA SACRA sive libri canonici Latini recens facti, brevibusque scholiis illustrati ab Im. Tremellio et Francisco Junio, 4 parts in 1 vol. folio, *King James I's copy in the original (rebacked) smooth brown morocco binding, gilt edges, with the royal arms in gold on the sides,* £20. *Sancti Gervasii,* 1607

This may be called the Masham Bible. Its first possessor after the King was Sir William Masham (he probably received it as a present when he got the baronetcy in 1621), of Oates in Essex. He made his family record of births on a page opposite the title. His first note refers to his marriage in 1611, and the next to the birth of his first son in 1616, but these and the three succeeding entries seem to have been all written down in 1622. The second list is that of his son William's children, but after the old man had entered the fifth child in 1646, he died; and the remaining entries were made by that fifth child (Sir Francis Masham), who commenced by adding the names of five brothers and sisters, then the date of his marriage in 1666, and finally the births of three children in 1667-70. It was with this Sir Francis that John Locke lived during the last ten years of his life, and it was a son of this Sir Francis who was raised to the peerage for having married Abigail Hill, Queen Anne's favourite. (*See post,* Locke and Masham.)

12930 HIS MAJESTIES SPEECH to both the Houses . . . at Whitehall . . . the last day of March, 1607 (*concerning the defective results of the Union*)—George Blackwel, his Answeres upon sundry his examinations, 1607—A Large Examination taken at Lambeth of M. George Blakwell, 1607—Articles of Direction touching Alehouses, 1607—[James I], Triplici nodo triplex Cuneus, or an Apologie for the Oath of Allegiance, *anonymous* **first edition,** 1607—Collection of Orders and conditions to be observed by the Undertakers in Ulster, 1608—Articles of Direction touching Alehouses, 1608—Orders appointed for preventing the dearth of Graine, 1608—Articles containing his Maiesties offer to compound with his subjects for Tenure, 1608—JAMES (King) Apologie for the Oath of Allegiance, *authorized edition,* 1609—Articles of Direction touching Alehouses, 1609—Foure Statutes [*for the establishment of Poorhouses, the prevention of further housebuilding in London, etc.*], 1609—The King's Maiesties Speach at Whitehall, 1609—Conditions to be observed by the Undertakers in Ulster, 1610—His Maiesties Commission touching the creation of Baronets, 1611—His Maiesties Declaration . . . in the cause of D. Conradus Vorstius, 1612—Formes of Prayer, 1611, and 1613—and other pieces, in 1 vol. stout 4to.

KINGS, QUEENS, AND PRINCES OF ENGLAND AND SCOTLAND—*continued.*

bound in calf for James I, with the royal arms in gold on the sides, from the Sunderland library, £20. 1607-13

12931 **Henry, Prince of Wales** (1594-1612). FONTEII de prisca Cæsiorum gente commentarii, cum Jacobonii appendice, folio, *engraved frontispiece and numerous woodcuts of ancient monuments; old calf (damaged), stamped on the back with* H.P. [*Henrici Principis*], *on the sides the Royal Arms in gold and the three plumes with "Ich dien" at each corner,* £3. 10*s* *Bononiæ,* 1582

The national interest attaching to this volume ought to have caused its retention in the British Museum, but it was turned out as a duplicate in 1769.

12932 **Elizabeth, Queen of Bohemia** (1596-1652). EMBLEMATA anniversaria Altorfinæ, sm. 4to. *fine engraved title and numerous engravings of emblems in the text, in the original English calf, with the royal crown on the sides and the initials* E.S. (*Elizabeth Stuart*), £4. *Norimbergæ, Lev. Halsius,* 1597

The Tudor rose is surmounted by the crown which is that of Scotland, and we may suppose that the book was bound for the Lady Elizabeth Stuart before she married the Pfaltzgraf in 1612.

12933 **Charles I** (1600, 1625-49). ARISTOTELIS de Rhetorica seu arte Dicendi libris tres, *Græcolat.* (ed. Theodorus Goulston), sm. 4to. LARGE PAPER, *dedication copy to Prince Charles, in the original calf gilt, richly tooled on the sides, with the crown and plume of the Prince of Wales as angle ornaments,* £5. 5*s* *Londini,* 1619

12934 HEYLYN (Peter) Historie of that most famous Saint and souldier of Christ Iesus, St. George of Cappadocia . . . Institution of the most noble Order of . . . the Garter, small 4to. LARGE PAPER, *frontispiece by Marshall, the dedication copy to Charles I, vellum, gilt edges, with Royal Arms in gold on sides, from the Beckford library,* £18. 1631

Here is a Shakespeare allusion on p. 308—"Sir John Fastolfe . . . was a wise and valiant captaine, however on the stage they have beene pleased to make merry with him."

12935 PRYNNE (William) HISTRIO-MASTIX. The Players Scovrge; or, Actor's Tragædie, thick small 4to. *in the original calf, with the Royal Arms of Charles I on the sides,* £10. 10*s* 1633

This is surely a curiosity. Charles I's own copy of the book, in which Prynne made those abusive references to the habits of the Queen and her court, for which he lost his ears and his money, and was sentenced to imprisonment for life. We are, however, more interested nowadays by his attacks on "Shackspeer," Ben Johnson, and other Dramatic writers, than by his howling against the gaieties of Henrietta Maria and her circle.

12936 FOLIOT (Gilberti) *Episcopi Londinensis.* Expositio in Canticum Canticorum . . . nunc primùm è Bibliotheca Regia in lucem prodit opera & studio Patricii Junii, sm. 4to. LARGE PAPER, *presentation copy to King Charles I, in the original olive morocco gilt, with the Royal Arms stamped on the sides in gold,* £35. *Londini,* 1638

In wonderfully fine preservation, untouched by reparation or improvement, except by the addition of a lettering-piece on the back.

KINGS, QUEENS, AND PRINCES OF ENGLAND AND SCOTLAND—*continued.*

12937 THE BOOK OF COMMON PRAYER, 1639—THE WHOLE BOOKE of PSALMES, collected into English meeter by Thomas Sternhold, John Hopkins, and others, 1640—2 vols. in 1, black letter, *with the* MUSIC; CHARLES THE FIRST'S COPY, *the title slightly mended, otherwise a very fine copy, in the original calf binding, richly ornamented with tooling and the Royal Arms, surmounted by the Crown and encircled by the Garter, stamped in gold on sides; from Lord Hampton's library,* VERY RARE, £36. 1639

A very fine and well-preserved specimen of the library of Charles I.

12938 CIVIL WAR TRACTS *printed in the year* 1642, *and collected at the time by Secretary Nicholas for the King, bound in one volume,* stout sm. 4to. *in very fine condition, in the original calf, with the Royal Arms on the sides,* £16. 16*s*

London, York, Shrewsbury, etc. 1642

This collection consists of the Proclamations and Declarations printed on both sides of the struggle in the year 1642, and includes many folded broadsides issued on the King's part which must be excessively rare. Some of these bear the imprint of London, Robert Barker, but that was evidently a pious forgery, as others are properly dated by the printer at York and Shrewsbury. Barker seems to have carried a printing-press for the King's service wherever the latter made his temporary court—at York, or Shrewsbury, or Reading.

12939 Charles II (1630, 1649-85). A SERIES OF EIGHTY-FIVE PROCLAMATIONS issued after the Restoration, between August the 8th, 1660, and October 14th, 1662, *printed in* black letter, *as broadsides, here folded and bound in one vol.,* sm. folio, *in the original calf binding, with the crown and monogram of Charles II on the back; from the collection of Sir Edward Nicholas, Secretary of State to Charles I and Charles II,* £50. 1660-62

Highly interesting, being probably a complete set of Proclamations selected for the King himself, with the monogram of Sir Edward Nicholas, and the *word "Perfect" written inside.*—Amongst others in this collection may be mentioned, Against the Rebels in Ireland; For suppressing two books written by John Milton; Against fighting duells; Against Meetings in Tipling Houses, and forbidding Footmen to wear swords; To prevent the exportation of Wool; To restrain the abuses of Hackney coaches; For quieting the Post-Master Generall; For restraint of killing or eating flesh in Lent; On the Coronation; On Wines; Prohibiting the planting of Tobacco; Suppressing Rogues and Vagabonds; etc. (except such as are Willing to go to the English Plantations); The enlargement of Quakers; Claims of Ireland; Carriages, Waggons, and wheeled cars; Building in and about London; To repress the excesse of gilding of coaches and chariots; For encouraging planters in the West Indies; Revenue on Hearths and Stoves; The King's Evil; etc.

Although bound for the King and marked with his monogram of CR interlaced,—he seems to have presented this and other volumes to Secretary Nicholas afterwards.

12940 BOOK OF COMMON PRAYER, and the Administration of the Sacraments, the Psalter or Psalms of David, Form of Consecrating Bishops, Priests, and Deacons, and Forms of Prayer for Nov. 5, Jan. 30, and May 29, folio, LARGE PAPER, black letter, *engraved title by D. Loggan,* A REMARKABLY FINE COPY, *in the original calf gilt binding, with the royal arms*

KINGS, QUEENS, AND PRINCES OF ENGLAND AND SCOTLAND—*continued.*

impressed in gold on the sides, Charles the Second's copy of the **Sealed Book,** *from the library of Secretary Sir Edward Nicholas* £60. 1662

12940* STAFFORD'S MEMOIRES, or a brief and impartial account of the birth . . . imprisonment, tryal . . . last speech and final end of William late Lord Viscount Stafford, beheaded upon Tower Hill . . . 1681, folio, *Charles II's copy, bound in red morocco extra, covered over with fine dotted gold tooling, edges gilt, with the Royal Arms and crown as a centrepiece on the sides,* £12. 12*s* *Printed in the year* 1681

VERY RARE. Written by a Roman Catholic, and privately printed at a time when no man was safe from accusation by Titus Oates. This book is of especial interest, under the circumstances,—Charles II being a Papist himself privately, knowing when he signed Stafford's death-warrant that an innocent man's blood was about to be shed, and then putting this vindication into his royal library, attired in a gorgeous raiment of morocco and gold.

12941 Catherine of Braganza (1638, 1662-1705). ARGYL (ANNA CONDESSA DE) EL ALMA DEL INCOMPARABLE SAN AUGUSTIN sacada del cuerpo de sus Confessiones, very small 4to. *fine copy in old English red morocco extra, covered with good tooling, the Arms of Catherine of Braganza, Queen of Charles II, forming the centre ornament, gilt edges,* EXCESSIVELY RARE IF NOT UNIQUE, *from the Beckford library,* £120. *Amberes,* 1622

"The collector of these sentences from St. Augustine was the Lady Anne Douglas, daughter of William Earl of Morton, first wife of Archibald Campbell, 7th Earl of Argyll, and mother of Archibald, Marquis of Argyll, who was beheaded. The book, of which I never saw any other copy, appears from the arms on the cover to have belonged to Catherine of Braganza, Queen of Charles II. I bought it at the sale of Ph. Carteret Webb's Library in 1771.—HOR. WALPOLE."—*Autograph note on fly-leaf.*

Such was the opinion of Horace Walpole, who accordingly has included the wrong lady in his list of royal and noble authors. The real one was Anna, daughter of Sir William Cornwallis, and second wife of the Earl of Argyll, whom she married in 1610, and converted from staunch Calvinism to her own religion—the Roman Catholic. The result of this change was that they went abroad, and lived in the Spanish Netherlands from 1618 to 1638, the Earl taking service under the King of Spain. His wife compiled this work in Spanish and dedicated it to the Infanta Isabel, widow of the Archduke Albert, and sovereign of the Low Countries. From the extraordinary rarity of the volume, only a few copies can have been printed. This one may have belonged to the young Luisa Guzman, the sister of the Duke of Medina-Sidonia, and the

KINGS, QUEENS, AND PRINCES OF ENGLAND AND SCOTLAND—*continued.*

future Queen of Portugal (by her marriage with John Duke of Braganza), and have been presented by her to her daughter Catherine when the latter quitted Lisbon to share the throne of Charles II of England in 1662. The book was bound by an English artist in the style of Le Gascon, and the coat is indeed worthy of its doubly-royal ownership. The pattern on the sides, enclosing the crown and escutcheon, is geometrical and simple, but it is enriched within and without with the beautiful *pointillé* ornament, *à petits fers*, for which Le Gascon is renowned, and in which, perhaps, none of his French imitators ever came closer to him than did the nameless Englishman who worked for Catherine of Braganza.

12942 Queen Anne (1664, 1702-14). HIGH TREASON, Collection of the several Statutes and parts of Statutes now in force relating to High Treason and misprision of High Treason, 12mo. *old blue morocco gilt, with the royal English Arms on sides, from the Sunderland library*, 21*s* *Lond. C. Bill*, 1709

12943 NELSON (Robert) Life of Dr. George Bull, Bishop of St. David's with the history of those controversies in which he was engaged, 8vo. *ruled throughout with red lines, fine copy in red morocco extra, gilt edges, bound for the Queen, with the royal arms on the sides, the back a little damaged but the sides in beautiful condition and covered with gold tooling*, £8. 8*s* 1713

12944 REMEMBRANCES for order and decency to be kept in the Upper House of Parlt. by the Lords when his Majty. is not there, 12mo. *MS. in the hand of a member of the House of Peers, red morocco extra, gilt edges, from Queen Anne's library, with the royal arms on the sides in gold*, £4. (1710)

12945 Prince George of Denmark (1653-1708). SANDFORD (Francis) Genealogical History of the Kings and Queens of England and monarchs of Great Britain from 1066 (continued) to 1702 . . . by Samuel Stebbing, roy. folio, LARGE PAPER, *plates, beautiful copy in blue morocco extra, gilt edges, the sides covered with rich gold tooling, including the arms and monogram of the Prince surmounted by a crown, the same monogram (G P D) and crown also repeated on the back*, £63. 1707

12946 George III (1738, 1760-1820). CHAMBERS' Designs of Chinese Buildings, Furniture, Dresses, machines, and utensils, roy. folio, *plates by Grignion and others, old calf, with a royal crown and the initials G. R. on the sides*, 36*s* 1757

12947 SANDOVAL (Prudencio de) Historia de los Reyes de Castilla y de Leon: Fernando el Magno, Sancho, Alonso VI, Doña Urraka y Alonso VII, sm. folio, *gilt vellum, with arms of George III stamped in gold on sides*, £1. 10*s* *Pamplona*, 1615

12948 STEHELIN (J. P.) Traditions of the Jews; or the Doctrines and expositions contained in the Talmud, 2 vols. sm. 8vo. *calf extra, gilt edges, tooled sides, with the cypher of George III in the centre, scarce*, £5. 15*s* 1743

Bound apparently by Mackenzie in this century, and probably one of the last books added to George III's great library.

Spanish Kings and Princes:

12949 The Infanta Ysabel, Sovereign of the Netherlands (1566-1630). LANARIO (Don F.) LE GUERRE DI FIANDRA, sm. 4to. THE DEDICATION COPY, *blue velvet, magnificently embroidered with gold and silver thread, representing Birds and Flowers, with the cypher of the Archduchess Infanta, gilt edges, from the Beckford library*, £40. *Anversa*, 1615

The cypher on the sides is composed of the letters in "Isabel" (not of those in "Albert" as supposed by the compiler of the Beckford catalogue), and is surmounted by the coronet of a Spanish Infanta, Doña Ysabel Clara Eugenia, when she married the Archduke in 1599, had the sovereignty of the Netherlands transferred to her by her brother, Philip III, and retired to a cloister in 1621 on the death of her husband. This was the princess who is said never to have changed her smock for over three years, in consequence of a rash vow that she would not remove it till her husband's troops were in Ostend. That memorable siege lasted three years, three months, and three days.

12950 Philip IV (1605, 1621-65) (or Don John II of Austria). MACARII (J.) ABRAXAS. Accedit Abraxas Proteus cum Commentario J. Chifleti, sm. 4to. THICK PAPER, *plates*, THE DEDICATION COPY TO THE VICE-ROY JOHN OF AUSTRIA, *purple morocco, covered with rich gold tooling, with the Arms of Spain in gold as centre ornament, from the Beckford library*, £25. *Antverpiæ*, 1657

Described as above in the Beckford catalogue, but the book is apparently the king's copy, not that of his son Don Juan de Austria. The binding was done probably in Antwerp, and there is a certain feature in its ornament which is curious as showing the pattern from which Derome derived his border of birds, leaves, and flowers.

12951 Carlos II (1661, 1665-700). OLMO (Joseph del) Relacion Historica del AUTO GENERAL DE FE que se celebro en Madrid este ano de 1680 con assistencia del Rey Carlos II, small 4to. LARGE PAPER, *with engraved frontispiece, and large folding plate, royal presentation copy, bound in old smooth brown morocco, gilt edges, with the King's arms and crown on the sides*, £4. (*Madrid*) *por Roque Rico de Miranda*, 1680

12952 Philip V (1683, 1700-46). THEVENOT, Relation d'un Voyage fait au Leuant . . . et l'entretien de l'autheur . . . où il est parlé des sources du Nil, sm. 4to. *portrait, calf, with the arms of Philip V, the first Bourbon King of Spain, on the sides*, 28*s* *Rouen*, 1665

12953 Carlos III (1716, 1759-88). FEYJOO (Miguel) Relacion descriptiva de la Ciudad y Provincia de Truxillo del Peru, sm. folio, *portrait of Charles III, map and plans; the Dedication copy, in red morocco, gilt edges, with the royal arms of Spain in gold on sides*, £6. 6*s* *Madrid*, 1763

Portuguese:

12954 John VI (1767, 179 -1826). MURPHY (James) Plans, elevations, sections, and views of the Church of Batalha, with the history by Luis de Sousa, roy. folio, 27 *fine plates, Portuguese red morocco extra, with the arms of Dom João Prince Regent, afterwards João VI, King of Portugal and Emperor of Brazil, on the sides*, £2. 8*s* 1795

Swedish:

12955 John III (1537, 1568-92). LESLÆUS (Ioannes) DE ORIGINE, MORIBUS ET REBUS GESTIS SCOTORUM, sm. 4to. FIRST EDITION, *with the rare map and portraits, fine copy in olive morocco, rich gold tooling, gilt gaufré edges, with Arms of King of Sweden painted in centre on sides, from the Beckford library*, £35. *Romæ*, 1578

Bound in Rome, and sent to the King (whose secret adoption of the Catholic religion in 1580 perhaps suggested the presentation of this copy).

12956 Queen Christina (1626, 1632-89). BIBLIA SACRA LATINA, 8 vols. roy. folio, *printed in large type, with engraved title after Nic Poussin, and numerous elegant vignettes*, PRESENTATION COPY FROM CARDINAL MAZARIN TO QUEEN CHRISTINA OF SWEDEN, *with the MS. inscription dated* 1646, *in the original citron morocco, with broad gilt borders and the* ROYAL ARMS *of* SWEDEN *on sides, fleurs-de-lis surmounted by a crown in the corners, gilt edges, a magnificent book*, £63. *Parisiis, e typographia Regia*, 1642

When this book was stolen, probably after Christina's departure from France in 1658, the bibliophile-thief pasted two thin strips of paper over the inscription, which was written on the title page at the bottom. It is still quite plain when the page is held up to the light, and runs thus:—"Presenté a sa Majesté la Reine de Suède par Monsieur l'Eminentissime Cardinal Mazarini le 2 Janvier 1646." It was a truly royal present in its magnificent binding executed by one of the twelve artists whom the Cardinal kept at work for him. In the broad borders on the sides, the dexterity with which the angles have been managed, so as to produce an *ensemble* of perfect symmetry, is most remarkable as indicating the hand of a master.

Saxon:

12957 Anna of Saxony (1531-85), wife of the Elector August I. JOVII (P.) Elogia doctorum Virorum, 12mo. *fine copy in contemporary brown calf, covered with gold tooling, with Arms of Saxony in gold on upper cover, and of Denmark on the under cover, gilt and painted gaufré edges, with arms of old Saxony painted in centre, a pretty specimen of early German binding, from the Beckford library*, £36. *Basileæ*, 1556

"Mutter Anna," daughter of Christian III of Denmark, married August of Saxony in 1548. He became Elector in 1553, and consequently she was Electress at the time this book was bound for her. But the initials which appear on the Saxon arms are "A. H. Z. S. K." which may be *Anna Herzogin zu Sachsen, Kurfürstin*, or which might stand for *Anna Herzogin zu Sachsen-Koburg*, in which case it would not be *Mutter Anna* who owned the volume, but her unhappy daughter, Anna, who married Johann Kasimir Duke of Saxe-Coburg in 1584, and was shut up in prison in 1593 for inchastity."

12958 C. K. O. LOBEL (Matthiæ de) Plantarum seu Stirpium Historia; Penæ (Petri) et M. de Lobel Nova Stirpium Adversaria; 2 vols. in 1, folio, *numerous clever woodcuts, old stamped calf, gilt gaufré edges, with the imperial arms of Austria on the upper side, and the arms of Saxony on the lower side, in gold; the initials C. K. O. and the date* 1587 *also on the upper cover*, £6. 6*s* *Antverpiæ, C. Plantinus*, 1576

This evidently indicates the union of a prince or princess of the house of Charles V with one of the Saxon line.

V. ITALIAN COLLECTORS AND BINDERS.

Modenese (1490-1500):

12959 THEBALDEO (Antonio) [Sonetti, capitoli e rime, chiamate Opere d'Amore] sm. 4to. *fine large copy in the contemporary Italian olive morocco binding, with ornamental panels of gilt tooling, gilt edges, from the Sunderland library*, £30.

Modena, Dom. Rocociolo, 1488

An unusually fine example of Italian binding at the end of the fifteenth century. It may be Florentine rather than Modenese, but the probability is that it was done at Modena between 1490 and 1500.

Florentine (1503):

12960 VALERIUS FLACCUS [Argonautica], sm. 8vo. *fine copy in contemporary calf binding, stamped with gold ornament on the sides, gilt and gauffred edges, from the Sunderland library*, £5. 5*s*

Florent. Junta, 1503

This is Florentine binding of the same date as the book.

Aldine Bindings (1500-50):

12961 MARTIALIS, 12mo. *title mended, otherwise a very large and fine copy in old Venetian morocco, richly ornamented with gold tooling, gilt gaufré edges*, THICK PAPER, *from the Beckford library*, £21.

Venetiis, Aldus, 1501

The lettering MAR appears on the front cover. Both sides are ornamented with a broad border and an oval centrepiece, also bordered, with a simple rose in the panels on the back—all in gold. The goffering of the edges is of a sort of lace-pattern, and is extraordinarily fresh and fine.

12962 DEMOSTHENIS Orationes, Libanii Argumenta, Vita Demosthenis per Libanium, ejusdem vita per Plutarchum, *omnia Græce*, sm. folio, *very fine copy in the original oakboards, covered with a stamped Aldine binding of black morocco*, £30.

Venetiis, in ædib. Aldi, 1504

The binding is contemporary with the book, and is an excellent specimen of its class, full of varied design and arabesque ornament. This is the second (and presumably less rare) edition published by Aldus of the date of 1504, but the fact is strange that the present copy is upon fine and stout paper—the very circumstance supposed to distinguish the first issue from the second—and that no one has described such a copy before.

12963 VERGILII Bucolica, Georgica, Aeneis, cum Servii commentariis . . . (cura Jo. B. Egnatii), sm. 4to. *numerous woodcuts, contemporary stamped calf binding, from the Sunderland library*, £10. 10*s*

Venet. Bernardinus Stagninus, 1507

A clean copy of a scarce edition with woodcuts, apparently unmentioned by Brunet. The binding has the following inscription: "*Melior vigilantia somno. Ant. R.* (ANTONIUS RINCKIUS whose name appears inside the cover); *spes mea christus.*"

The binding may date from about 1520-30, and is an elaborate specimen of ornamental work in relief. Anton Rinck—probably travelling in Italy—bought the book before 1568, having the motto and his name added, and in that year sent the volume as a present to his son Johann Rinck "perlegendum et ediscendum." The son gave it away in 1571.

12964 PLINII (C.) SECUNDI Novocomensis EPISTOLARŪ libri Decem . . . Eiusdem Panegyricus . . . de Viris illustribus . . . Suetonii . . . de claris Grāmaticis et Rhetorib. Iulii obsequentis Prodigiorum liber . . . sm. 8vo. (12mo.) *very fine and large copy, apparently*

ALDINE BINDINGS—*continued.*

on thicker paper than usual, in the original Aldine calf binding, with simple gilt ornaments on the back and in centre, and angles on the sides, £8.

Venetiis, in aedib. Aldi, et Andreæ Asulani soceri, 1508

The first book printed by Aldus in active partnership with his father-in-law.

12965 DANTE col Sito et Forma dell' Inferno, sm. 8vo. (12mo.) *woodcuts, fine and very large copy in old calf, gilt edges, from the Beckford library,* £15. 15*s*

Vinegia, Aldo & Andrea di Asola, 1515

This volume has been rebacked with surprising dexterity, but the original sides are still there with gilt tooling at the corners and in the centre. The binding, as well as the book, is Aldine; very slightly ornamental, but dignified and elegant in its simplicity.

12966 MUSÆI opusculum de Herone & Leandro. Orphei Argonautica . . . Hymni . . . de Lapidibus, *Græce,* 12mo. *two woodcuts, the initials illuminated, a beautiful large copy in the original Aldine binding, ornamented with a gilt double border, gilt edges,* £15. 15*s*

Venetiis, in ædibus Aldi, 1517

The binding is somewhat damaged, but a very little restoration would make it an excellent specimen of its kind.

12967 TERENTIUS (cum præfatione Francisci Asulani), sm. 8vo. *contemporary calf binding, stamped with numerous grotesque figures of animals and monsters, gilt and gauffred edges (back damaged,* £25. *Venet. in ædibus Aldi, mense Nov.* 1517

The first Aldine edition of Terence, dedicated to Grolier.

"Cette édition est extrêmement rare."—*Renouard.*

The binding is a fine example of its kind, with the figures in bold and clear relief.

12968 ERASMUS. Pacis Querela; de regno administrando; institutio principis Christiani; Panegyricus ad Philippum . . . ex Plutarcho de discriminatione adulatoris, etc. 1518—Erasmi Roterodami Opusculum cui titulus est Moria, id est Stultitia, 1518—2 vols. in 1, 12mo. *original stamped binding, edges gilt and goffered, and bearing a cipher which seems to be composed of the letters in the word* France, £20.

Venetiis, in ædibus Aldi et Andreæ Soceri, 1515-18

The binder's initials, P. V., appear amongst the arabesques of the stamped work. On the blank page following the dedication, there is an armorial bearing *painted with a device* the same as specified in the description of Longepierre's Pliny, and identical with the device on the goffered edges of this book. The back, which had been plain, was tooled and gilt about the beginning of last century for the Abbé de Fourcy, whose bookplate is in the volume.

Of the first of these two books Renouard uses the words "édition très-rare," and of the second, "l'une des plus rares des éditions Aldines."

12969 IL PETRARCA, 12mo. *large copy in the original smooth red morocco binding, curiously ornamented in the Oriental style, inside as well as outside the cover,* £12. 12*s*

Venetia, Aldi filii, 1546

This is a great curiosity of binding. Notwithstanding its "Persicos adparatus," it was undoubtedly done in the Manutian binding-house, where, as someone has suggested, Levantine workmen were employed as well as Italians.

The sunk-centre and angles are stamped with gold, the ornamental tracery being produced by a pattern impressed on the red leather and showing in relief above the gold. Inside, the ornament is still more strikingly Oriental, a pattern of so-called Venetian design being cut out of the leather, so as to expose the green silk which covers the boarding beneath, thus producing a charming effect.

Giustiniani of Genoa (*about* 1520):

12970 PSALTERIUM, Hebreum, Grecū, Arabicū, & Chaldeū, cū tribus latinis iterptatoibus & glossis, folio, *ruled throughout, very fine large copy in the original calf binding, broadly gilt on the sides with massive gold tooling; the fleur-de-lis of France, the ermine of Brittany, and the Griffin of Genoa stamped in the spaces between the interlacements, and the arms of the original owners engraved and painted as pictures, with landscape backgrounds and ornamental accessories in the centres, the back mended,* £12.

Genuæ, 1516

The escutcheon on the front is *parti-per-pale:* the sinister *azur*, a serpent *vert*, twined round a fleur-de-lis *or;* the dexter, *gironné, gueules et sable;* the shield surmounted by a fleur-de-lis. The escutcheon on the back is *parti-per-fess;* the lower half the Giustiniani arms, *gueules*, a castle *sable*, with *chef d'or*, an eagle issant, *sable*, crowned *or;* the upper half a crest, with the figure of Justice holding a balance. This binding must have been executed between 1516 and 1522, while Genoa, under its Doge Fregoso, recognized the sovereignty of France.

C. J. (*about* 1520-30):

12971 VIPERÆ (R. P. D. Mercurii) de Divino et vero Numine apologeticon (primum usque ad sextum), 6 parts—de Disciplinarum virtutūque laudibus opusculum, *Romæ*, 1515—Orationes, *Romæ*, 1514—Oratio, *s. n.*—together 9 parts in 1 vol. sm. 4to. *contemporary calf, stamped in gold with an armorial bearing, and the initials* C. J., *and the Roman figures* XVI; *from the Sunderland library*, £4. 4*s*

Romæ, 1515

The escutcheon is, *à la fasce d'or, accompagnée de trois coquilles*, 2 *et* 1. The shield is encircled in a frame-work like a door-knocker, in which the letters C. J. serve as hooks at top to suspend it from, and a bull's head hangs below as the hammer. The XVI on each side is worked in as portion of the cheeks of the knocker. The motto *aliqu'* is between the top of the shield and the frame.

Venetian and Lombard (1520-40):

12972 SALLUSTIUS. Salustio con alcune altre belle cose volgareggiato per Agostino Ortica della Porta Genovese, sm. 4to. *contemporary Venetian binding, with gilt tooling in compartments, back repaired, gilt and gauffred edges, from the Sunderland library*, £2. 10*s*

Vinegia, Bernardin Vinitiano di Vitali, 1518

The gilding on the sides looks like a fine piece of ornamental metal work —the *motif* of most of the early Venetian bindings being taken from existing specimens of the skill of artificers in gold, bronze, and iron.

12973 HYGINII Astronomi de Mundi et Sphæræ ac utriusque partium declaratione cum planetis et variis signis historiatis [opus], *numerous large woodcuts of the signs of the Zodiac, the planets, and the constellations, with the printer's mark of the cat and mouse, Venetiis, per Melchiorem Sessam and Petrum de Ravanis*, 1517—NAUSEAE Blancicampiani (Friderici) libri Mirabilium

septem, *fine woodcuts by Anton von Worms, Coloniæ, P. Quentell,* 1532—2 vols. in 1, sm. 4to. *in a Venetian binding of smooth dark morocco, simple gold ornaments in the centre and at the angles, lettered on the front side* "Lib. Miras Frede. Hygi. de Stelis," £4. 1517-32

Bound in Venice and lettered as above about 1540, for some collector who had imported the *Nausea* from Germany. The volume was already in its present state when the inscription was written which appears inside the cover—"Emptus xvi soll. P. Mohn, 1560."

12974 VIDÆ (Marci Hieron.) CHRISTIADOS libri sex, sm. 4to. *contemporary olive morocco, with centre gilt ornament, large and clean copy, from the Sunderland library,* £4. 4*s*

Cremonæ, Lodovic. Britann. 1535

The binding was probably done for the printer within a very few years from the date of the book. The centre-ornament is the *pot-à-feu,* or urn from which flames are issuing;—the ornament at the angles is a trefoil.

12975 ARIOSTO, ORLANDO FURIOSO; sm. 4to. *some leaves stained at beginning and the last three in facsimile, in a binding of smooth dark calf or morocco, the sides covered with alternate rows of gold and blind-tooled ornament, the centrepiece stamped with an urn from which flames are issuing,* £20. *Venetia, Nicolo Zopino,* 1524

Bound about 1540-50.

J. Laurent. Nucleus (1524):

12976 Coryciana [*i.e.* Carmina diversor. in laud. Jani Corycii, collecta a Blosio Palladio], sm. 4to. *ruled with red lines, contemporary Venetian morocco, the sides covered with tooling in the Grolier manner, having on one side the initials I. L. N. and on the other* "CORYCIANA," *gilt and gauffred edges,* £16.

Romæ ap. L. Vincentinum et Lautitium Perusinum, 1524

A large and fine copy; printed in italic type. Contains A-Z, and AA-MM in fours.

The I. L. N. are evidently the initials of the original owner, whose name, with a memorandum of the cost of the book, appears on the fly-leaf, thus—"Jo Laurentii Nuclei denar, 8."

It is interesting to compare this binding with that which Grolier gave to his copy of the same work (see Gustave Brunet, La Reliure ancienne et moderne). They were apparently done by the same hand, but in two different styles. The only interlacement here is that of the two intersecting triangles which form a centrepiece for the name, and all the rest of the ornament is in graceful arabesques, tooled *à filets pleins.* The effect is brilliant and very pleasing; and the whole binding is in wonderfully fine and fresh condition.

Maiolesque (1530-50):

12977 ARIOSTO. ORLANDO FVRIOSO DI LVDOVICO ARIOSTO DA FERRARA, small 4to. **First Edition,** *large copy in the early Maiolesque morocco binding, the sides covered with ornament, a geometrical interlaced pattern of grand style in painted compartments (scarlet, green, blue, and silver) forming the groundwork, and all the open spaces filled in with gold dots, except the centre compartments in which, within a frame of gold ornament which includes the*

fleur-de-lis and figures of birds, appear the inscriptions "Orlando Fvrioso," and "Lvdovico Ariosto M.D.XVI," £500. *Ferrara*, 1516

Probably bound about 1540, and, to judge from the fleurs-de-lis which are seen at the outer angles as well as in the central compartment, perhaps for Grolier or some other distinguished Frenchman.

12978 [ZANTANI (Antonio)] Le Imagini con tutti i riversi trovati et le vite de gli Imperatori tratte dalle Medaglie et dalle historie de gli antichi, libro primo, sm. 4to. *fine plates of Medals, by* ENEA VICO, ELEGANTLY BOUND *in contemporary brown morocco, with rich ornamental gilt tooling in the* MAIOLI-GROLIER MANNER, *gilt edges (book-plates of Jean Jobert inserted; autograph of Beverland on title), from the Sunderland library*, £48. *Parmæ*, 1548

The ornamentation on the sides is a masterly effort of skill and taste; a grand yet simple framework of geometrical interlacement in parallel gold lines with a few centre and corner stamps *plein or*. The binding was probably done at Venice about 1550 by some hand that had laboured in the service of Maioli and Grolier.

Thomas Maioli (*about* 1500-50) :

(*On ne le connait que par les reliures de ses livres, chefs-d'œuvre de grâce, d'élégance, et de gout que les amateurs couvrent de billets de banque.*—Guigard.)

12979 ARIOSTO. ORLANDO FVRIOSO DI LVDOVICO ARIOSTO . . . ristampato et con molta diligentia da lvi corretto et qvasi tvtto formato di nvovo et ampliato, sm. 4to. *fourth edition of the poem, in the original binding executed for Maioli, covered with gold tooling and bearing the inscriptions* "Orla||do || Fvr||so||" *and* "Tho. Maioli et amicorvm;" *in a case*, £120.

Venetia, Nicolo Zopino e Vincentio compagno, 1524

Almost as rare as the first edition of 1516.

12980 MASSUCCIO. Le cinquanta Novelle di Massvccio Salernitano intitolate il Novellino, 12mo. *very fine copy in the original binding of smooth brown morocco, gilt edges, the sides and back covered with arabesque ornament in gold, executed for Maioli, and bearing the inscription on the upper cover* "Tho. Maioli et amicor.;" *on the lower cover* "Inimici mei mea non me mihi," *in a blue morocco case*, £395.

Vinegia, Marchio Sessa, 1541

Followed in the same volume by the "Laberinto d'amore di . . Boccaccio," *Vinegia, Giolito*, 1545. The book was therefore probably bound for Maioli about 1546.

12981 MOCENICO (Andrea) la Guerra di Cambrai fatta a tempi nostri in Italia tra gli . . Vinitiani et gl' altri Principi di Christianita . . tradotta di Latino, 12mo. *beautiful copy in the original binding executed for Maioli, smooth brown morocco extra, gilt edges; an exquisite geometrical design formed by interlacements on the sides, with painted compartments (red, white, blue and gold* à fers azurés), *the centrepiece dotted with colour so as to present the appearance of a porphyry background, on which the title of the book is impressed in gold on the front cover, and Maioli's monogram on the under cover; the back gilt with curves like the outlines of scale-armour,* £425. *Vinegia,* 1544

This is a beautiful example of the great collector's library, a gem of exquisite taste both in the design of the ornament and the masterly use of colouring.

12982 ROSARIO della sacratiss. Vergine Maria dall' opere del P. Luigi di Granata raccolto per Andrea Gianetti da Salo, sm. 4to. *numerous fine copperplate engravings, full-page size, emboité in a Maioli red morocco binding, the sides covered with a geometrical pattern in silver, with a centrepiece in gold representing the Virgin, and the inscription in the bottom margin,* "Tho. Maioli et amicorum," £25. *Roma,* 1577

As Maioli does not seem to be heard of after 1550, it is probable he died about that time. This book has been substituted in the cover for some other of similar nature which had been bound for him.

Laldomine Marignolli (*about* 1540):

12983 LA VITA DI ESOPO HISTORIATA. Francisco del Tuppo . . . 12mo. *numerous woodcuts, original morocco binding, with gilt ornaments on the sides and back, the name* "S. Laldomine" *within the centrepiece on the upper cover, and* "Marignolli" *on the lower cover,* £4. *Venetia, Zoanne Andrea Valvassore,* 1532

A curious document as showing that the celebrated artist who did the engravings of Poliphilo, turned printer in his old age. The book is very rare.

Damianus Pflug, *of Bologna* (1545):

12984 HOMERI Ilias, Ulyssea, Batrachomyomachia, Hymni, *Græce,* 2 vols. 12mo. *fine copy in the original smooth morocco, richly ornamented in the Grolier style, with a geometrical interlaced design, and arabesques, and bearing on the sides the name of the original possessor,* "Damianus Pflug, MDXLV, xviii Gen. Bononiæ," £75. *Venetiis, in ædibus Aldi,* 1524

Damianus Pflug was of a noble Saxon family which boasted its descent from the former Kings of Bohemia. Julius Pflug, Bishop of Naumburg, the councillor and friend of Charles V,

was perhaps an immediate relative of Damianus, whom we may identify with "der welsche Pflugk," renowned in Saxony for his learning and his voluntary exile among the literati of Italy. The binding being Italian, we place the owner amongst Italian collectors.

Antonio Gaetani (1548):

12985 GIOVIO ET GAMBINI, Commentarii delle cose de Turchi, con gli fatti di Scanderbeg, 12mo. *in the original black morocco, the sides covered with a fine Maiolesque design in silver, with minor gold ornaments, goffered edges*, £10. *Vinegia, Aldo*, 1541

Elena Fioriana (*about* 1560):

12985* PESCATORE (Giovambattista) la Morte di Roggiero continvata al a materia de l'Ariosto, sm. 8vo. *a romantic poem in ottava rima, with numerous woodcuts, fine copy in an Italian sixteenth-century binding of brown morocco extra, bearing in gold on the upper side the title, and on the lower the inscription of ownership*, "de la S. Elena Fioriana," *within circular ornaments, neatly rebacked by Bedford*, £4. 4*s* *Vinegia*, 1549

Lorenzo Leoncini (*of Venice or Vicenza, about* 1565):

12986 MAUROLYCI (Francisci) Martyrologium . . . multo quam antea purgatum & locupletatum . . . cum Indice, 4to. *in the original morocco binding, splendidly gilt and ornamented on the sides and back, with the arms of Lorenzo Leoncini, whose name is written on the title-page*, £20. *Venetiis, apud Juntas* (1561)

This is a magnificent specimen of Venetian binding, the pattern of the ornament being of a grand style, and the use of gold luxuriant to almost an extreme degree.

Annibale di Altemps (*about* 1565):

12987 ARIOSTO (L.) ORLANDO FURIOSO, con le Annotationi di G. Ruscelli, la Vita dell' Autore da G. B. Pigna, &c. 4to. *woodcuts, very fine copy in old Venetian red morocco covered with gold tooling, gilt and gauffered edges, with* "ANIBAL C. DE ALTENS, S. R. E. GENERALIS" *in Capital Letters stamped in gold on obverse of cover, with his Arms richly painted, forming the centre ornament*, £48. *Venetia, V. Valgrisi*, 1562

A glorious volume, worthy of its distinguished owner. Count Annibale de Altemps was a soldier of note on the side of the Empire against the French. His uncle, Paul IV (Gianangelo dei Medici), sent him ambassador to France in 1559, and appointed him commander of the Papal forces (Sanctæ Romanæ Ecclesiæ Generalis).

Cardinal Cesi (1522-86):

12988 SENSI (Ludovico) Historia del l'Huomo con le Rime del medesimo autore, sm. 4to. VERY RARE, *in the Italian binding of the time, borders of gold, dedication copy to Cardinal Cesi, having his arms painted in colours within a golden escutcheon; rebacked by Bedford*, £3. 10*s* *Perugia*, 1577

Cardinal Pietro Donato Cesi, an eminent son of Perugia played a distinguished part in Italian history.

S. Perima, *vedova* (*about* 1595):

12989 BREVIARIUM ROMANUM reformatum, 1592—Proprium Festorum ordinis Minorum, Paganinis, 1587—Officium in festo S. Didaci, 1591—3 parts in 1 vol. stout sm. 4to. *woodcuts, but*

imperfect at beginning, in seventeenth century black morocco, covered with gold tooling, £4. *Venetiis,* 1587-92

On the sides we find the above name and the initials F. T. Among the gold ornaments, there are figures of tigers, snails, and bees.

Canevari: Mecenate, *about* 1570; Demetrio (1559-1625):

12990 MACROBII Somnium Scipionis ex Ciceronis libro de Republica excerptum, folio, **Editio Princeps,** *in a splendid Canevari binding, somewhat faded by time, but rich to an unexampled degree in geometrical and arabesque ornament, in gold and silver, and with painted compartments, forming a mosaic of harmonious colouring, the well-known Canevari medallion stamped as the centrepiece on the sides; and mosaic ornaments between the bands on the back, in a green morocco case,* £500. *Venetiis, opera Nicolai Ienson,* 1472

This was originally one of the most magnificent ornamental bindings produced in Italy in the sixteenth century, in its wonderful combination of a grand interlaced pattern in silver edged with gold as the principal *motif,* with the brilliant arabesques which are wrought with *fers plein or, fers azurés,* and mosaics of red and green in the spaces left by the curves of the groundwork.

12991 POLIPHILO. Hypnerotomachia Poliphili, vbi hvmana omnia non nisi somnivm esse docet, sm. folio, *First Edition, with the original impressions of the beautiful woodcuts designed by* .b. *and believed to have been engraved by* Zoan Andrea Vavassore, *the leaf of errata supplied in MS. imitation; in a luxurious binding, bearing the Canevari medallion and device on the sides in the centre of a grand geometrical interlaced pattern in silver and red compartments, enclosing arabesque figures, but all the rest of the available space incrusted with gold dots, and forming apparently a golden floor upon which the ornamentation is traced; the back similarly treated; in a blue morocco case,* £400. *Venet. Aldus,* 1499

This binding cannot certainly be of later date than 1570-80.

12992 STRABONIS Geographicorum lib. XVII . . . de Græco sermone in Latinum . . . folio, *in old smooth brown morocco gilt, gilt edges, with the well-known medallion impressed on the sides, of Apollo in*

CANEVARI—*continued.*

a golden chariot, driving his horses over the green-and-gold waters that beat against a rock on which stands Pegasus; red morocco case, £100. *Basileæ,* 1539

12993 HORÆ in laudem beatissime virginis Mariæ ad vsum Romanum, 12mo. *printed in Roman letter with rubrications, numerous delicate woodcut illustrations, and every page enclosed within an elegant woodcut border of fruits, flowers, birds, insects, and other figures (the work of* GEOFFROY TORY), *in an Italian red morocco binding of the sixteenth century, decorated with gold tooling in the Venetian style, and bearing on the sides the medallion of the Canevari library, Apollo driving his horses over the waves to the rock where Pegasus awaits him, and the inscription,* ορθῶς καὶ μὴ λοξιῶς, *in a blue morocco case,* £150.

Parisiis, Oliv. Mallard, sub signo vasis effracti, 1542

"Livre précieux, dont je ne connais qu'un exemplaire."—*Bernard, Géoffroy Tory.* The single copy known to Bernard, then belonging to M. Aerts of Metz, was apparently the same which has since been sold at the Didot auction, for 3000 francs.

12994 NICETA CONIATE, Historia delle cose dell' Imperio di Constantinopli . . . cominciando da Alessio Comneno, sm. 4to. *in the original red morocco binding, the sides covered with arabesque and geometrical ornament in gold, upon which is impressed as a centrepiece the medallion of Canevari, with his device,* £31. 10*s*

Venetia, Francesco Sansovino, 1562

Francesco Sansovino was himself the editor, having revised and corrected the language of the old translation by Fausto da Longiano.

12995 CASTIGLIONE (Baldesar) il libro del Cortigiano, 12mo. *in the original binding of smooth dark morocco, richly gilt and ornamented at a later date (about* 1590) *for Demetrio Canevari, whose medallion is impressed in the centre, and whose mark of two interlacing* ΔΔ *(deltas) is added above and below, in a red morocco case,* £50. *Vinegia, Vettor de Rabani,* 1538

The chief peculiarities of this binding are the appearance of the *deltas,* and the outer row of ornament added by Demetrio Canevari. This is a series of oblong figures, alternately red and silver, united by bars or links of gold, and evidently representing a long chain of pearls and rubies.

Specimens of the famous Canevari library have been of most unusual occurrence, and are far rarer than the books bearing Grolier's name, and even than those which were bound for Maioli. Demetrio Canevari, one of the most learned and distinguished professors of the art of medicine, was special

physician of Pope Urban VIII. He was a Greek by lineage, although born in Genoa, and by education and residence a Roman. It is for him that the books bearing the medallion above described are usually said to have been bound, but as most of these bindings appear to have been executed about 1570-80, we must conclude that it was another member of the family—perhaps his father—to whom the honour is due. Although not specially mentioned above, each of the preceding books has the same medallion ornament and Greek device.

Venetian and Lombard (*about* 1560-1600):

12996 IOVII (Pavli) Historiarvm svi temporis tomvs primvs (et secvndvs) 3 vols. in 2, stout 12mo. *ruled throughout with red ink, and bound in the original smooth morocco, covered with gold dots, and interlaced designs wrought in mosaic, in blue, red, green, silver, and gold, on the sides and on the back; a fresh and well-preserved specimen of the luxurious Italian taste in bookbinding*, £72. *Venetiis*, 1553

Bound probably in Venice about 1560.

12997 ——— Historiarum sui temporis tomus secundus, stout 12mo. *in a fine ornamental Italian binding, the sides covered with gold dots, over which there is elaborate arabesque work in a mosaic of silver, blue, green, and red compartments, the edges gilt and gauffred*, £5. *Lugduni*, 1561

Bound probably in Venice about 1565-70. This is a very superior example of its kind. The back shows an arabesque-mosaic as well as the sides, but has not the groundwork of gold dots.

12998 PAULINI (Fabii) Centum Fabulæ ex antiquis scriptoribus acceptæ et Græcis Latinisq tetrastichis senariis explicatæ—Gabriæ Tetrasticha *Græce et Lat.*—Musæi Carmen—etc. in 1 vol. 12mo. *about* 150 *pretty little woodcuts, in the original smooth morocco gilt edges, the sides richly gilt*, £5. *Venetiis, Ziletti*, 1587

These engravings are not copies of those which appear in Verdizott's work published by the same man in the same year, but are by a different hand and treat the same subjects differently.

12999 ALCIATI Emblemat. lib. ii. cum Stockhameri commentariolis, 113 *pretty woodcuts*, *Lugd.* 1580—SAMBUCI Emblemata et aliquot nummi antiqui operis, *about* 300 *pretty woodcuts*, *Antverp.* 1576—2 vols. in 1, 12mo. *back repaired, the sides and back covered with arabesque tooling in gold*, £7. 1576-80

This elegant binding was done in Italy about the year 1600.

13000 LAUREDANI (Poli) in tres libros Aristotelis de Anima commentaria, sm. 4to. *old calf, with curious armorial figure on the sides, of a bridled stallion with horns and a ducal crown on its head*, £3. 3*s* *Venetiis*, 1594

The binding was done about the year 1600.

Cardinal Gessi (1564-1639):

13001 GERALDINI AMERINI (Alexandri) Itinerarium ad regiones sub æquinoctiali plaga constitutas nunc primo edidit Onuphrius Geraldinus de Catenacciis, auctoris abnepos, 12mo. THICK PAPER, *fine copy in vellum gilt, gilt edges, with Cardinal Gessi's arms in gold on sides, very scarce; from the Beckford library*, £10. 10*s* *Romæ*, 1631

The existence of Thick Paper copies has not hitherto been recorded. They were perhaps only struck off for some of the Cardinals, friends of Cardinal Barberini, to whom the book is dedicated. Amongst the preliminary pieces of verse in various languages, there is one in English by John Walker.

Amerini, who was friendly to Columbus and aided in the realization of his plans, became the first Christian Bishop in the New World. His Itinerary, or diary, was finished at S. Domingo in 1522, where he died three years later. His account of the great Genoese navigator, and of the people of the West Indies, renders this work indispensable in an American historical library.

Cardinal Odoardo Farnese (1565-1621):

13002 DEMOSTHENIS et ÆSCHINIS Opera, *Græce et Latine*, cum utriusque autoris vita et commentariis, folio, *in the original smooth morocco binding, the sides and back covered with fleurs-de-lis in gold, originally impressed with the Cardinal's arms, over which the escutcheon of a more recent possessor has been superposed, gilt edges*, £10. *Aureliæ Allobrogum*, 1607

The woodcut bookplate of Cardinal Farnese (with his arms) is pasted inside the cover. He was the son of the great Alexander of Parma.

Cardinal Aloise Capponi (*hatted* 1605, *died* 1659):

13003 STRADÆ (Famiani) Prolusiones Academicæ, sm. 4to. *engraved title (some ll. stained), old red morocco, with Cardinal Capponi's arms on sides, from the Sunderland library*, 24*s* *Romæ*, 1617

M. C. and S. C:

13004 PROCESSIONARIUM juxta ritum sacri ordinis Predicatorum S. Dominici, sm. 8vo. *printed in red and black, with the Music noted, lower margins of the first three leaves cut away, original dark red morocco binding, the sides and back covered with elegant gold tooling, including figures, arabesques, and decorated volutes, with the initials* M. C. *and* S. C., £2. 16*s* *Romæ*, 1610

Marc' Antonio Borghese, *Principe di Sulmona* (-1658):

13005 PERRIER (Franciscus) *Burgund.* delin. et sculp. "segmenta nobilium Signorum et Statuarū," sm. folio, *engraved leaf of dedication*, 100 *plates of remains of ancient Sculpture, then existent at Rome, and two engraved leaves of index, bound in richly ornamented vellum, covered with gold tooling, the Borghese arms surmounted by a princely crown forming a centrepiece on the sides*, £20. *Romæ*, 1638-53

Cardinal Francesco Barberini (1597-167*):

13006 SCOTTI, Helvetia Profana e Sacra: relatione del dominio temporale de' xiii cantoni Svizzeri, etc. 2 vols. in 1, sm. 4to. *dedication copy to the Cardinal, bound in vellum with his arms and insignia in gold on the sides and back*, 36*s* *Macerata*, 1642

Count Altieri (*about* 1650):

13007 TITIS (Placidi de) Physiomathematica, sive Cœlestis Philosophia naturalibus hucusq; desideratis ostensa principiis, small 4to. 5 *leaves of engraved diagrams, plates; in the contemporary red morocco binding, richly covered with gold tooling, the Altieri Arms surmounted by a coronet forming the centre ornaments on sides, gilt edges; in a red morocco case*, £16. 16*s*
Mediolani [1650]

A very brilliant and elaborate example of Italian binding, in the healthiest condition. The tooling, which is minute and rich, combines various styles of ornamentation, and is therefore deficient in taste, however typical of the state of art in the Peninsula at that time.

Eighteenth Century:

13008 OFFICIA propria Sanctorum Canonicorum Regularium, sm. 8vo. *frontispiece, bound in calf richly gilt and ornamented, a fine example of Italian work in the last century*, £4. 4*s*
Mediolani, 1751

Bound in Milan at the date of the book.

13009 RICCHIERI (Giovambatista) Rime, sm. 8vo. 2 *fine portraits, calf extra, gilt edges, the sides and back highly ornamented, some of the gilding worked upon inlaid pieces of red and green leather*, £2. 2*s* *Genova*, 1753

A good specimen of Genoese work at the middle of the eighteenth century.

VI. Books bound for or owned by FRENCH COLLECTORS, from the 16th to the 19th century.

Jean Grolier (1479-1565):

13010 LACTANTII FIRMIANI DE DIUINIS INSTITUTIOIBUS ADUERSUS GENTES . . . libri, etc., folio, **Editio Princeps** *of the work and the* **first dated book printed in Italy,** *quite perfect with the two rare leaves of errata, Grolier's copy in the original smooth orange morocco binding, the sides covered with grand geometrical designs of interlacements tooled in broad compartments of silver, with elegant subsidiary ornaments of Mosaic character in green, red, and gold, the centre on the front side bearing the words* "Lactantivs Firmianvs Opera", *that on the lower cover* "in monasterio Svblacensi M.CCCC.LXV," *and the usual inscription* "Io. Grolierii

JEAN GROLIER—*continued.*

et amicorvm" *on the front at the bottom, in a red morocco case,* £600.

Sub ānо dni. M.CCCC.LXV. . . . In uenerabili monasterio Sublacensi. Deo gratias (1465)

The ornamentation on the back of this marvellous volume is like the subsidiary arabesques on the sides, and it is still visible, although some Italian marquis in the seventeenth century had his own coronet and monogram superposed, and notwithstanding that two of the compartments have been attacked by worms. The glorious sides, however, have only succumbed to time and lost somewhat of their freshness, but no worm or marquis has invaded the beauty of their rich decoration.

Here is a combination of excellency seldom if ever attainable; a rare volume of the highest value and importance, clad in the precious robes of Grolier's library. The Grolier books that have turned up at auctions during the present century have almost invariably been books of small value apart from their binding.

13011 [ESOPO HISTORIADO] *Colophon:* FRANCISCI DE TUPPO . . . in uitam Esopi fabulatoris . . . traductio materno sermone fidelissima & in eius fabulas allegorie cum exemplis antiquis modernisque finiunt feliciter. Impresse Aquile per magistrū Eusanium de Stella . . . una cū Ioanne Picardo de Hamell ac Loiso de Masson Francigena consociis suis . . . M.CCCC.LXXXX.III . . . sm. folio, 90 *large woodcuts within elegant woodcut borders, in the original smooth calf binding covered with geometrical interlaced tooling in gold and silver with painted compartments, the back and the fore-edges mended, the front-side bearing the inscription of ownership,* "Io. Grolierii et amicorvm;" *in a blue morocco case,* £320. *Aquile,* 1493

This edition of Tuppo's Æsop, printed at Aquila, in the kingdom of Naples, is so excessively rare that no copy has ever before appeared in the market or in any bookseller's catalogue. There are probably not four copies in existence, and this—the first which has ever been offered for sale—has the additional honour of being from Grolier's library, and of bearing his well-known device.

13012 NICOLAI PRIMI Pont. Maximi Epistolae, folio, LARGE PAPER, *in the original smooth brown morocco, the back covered with fleurs-de-lis in gold, and the sides richly gilt with a geometrical and arabesque pattern,*

JEAN GROLIER—*continued.*

comprising both kinds of the ornamentation which is characteristic of the collector, the full-gilt fillet-work being à fers azurés; GROLIER'S COPY, *with his name* "Io. Grolierii et amicorum" *and the title of the book on the front-cover, his motto* "Portio mea Domine sit in terra viventium" *on the back; enclosed in a red morocco case,* £300. *Romae,* 1542

This beautiful specimen of Grolier's library comes from the Marlborough collection. It is No. 185 in Le Roux de Lincy's list, where the binding is described thus, "Reliure d'une grande magnificence et dans un état parfait de conservation."

13013 BIBLIA Sacra Veteris et Novi Testamenti juxta vulgatam quam dicunt editionem, folio, *in the original calf binding, gilt and gauffered edges, the sides and back covered with magnificent ornamentation with painted compartments, the motto* "Quisque suos patimur manes" *occupying the centrepiece on the sides, with the inscription* "Io. Grolierii et amicorum" *at the bottom on the upper side,* £180. *Parisiis,* 1558

Collectors are aware that Grolier made use of at least three different devices, but the probability is that he had several. The one quoted above is hitherto unknown, and, like the "aeque difficulter" and the "tanquam ventus," it has undoubtedly reference to Grolier's state of mind at some momentous period of his life. The ornamentation is of unusual splendour and magnificence for Grolier, and the book might perhaps have been bound for presentation to him. Within a geometrical border, formed by interlacements of thick lines painted black and lined with gold, the inner space on the sides is entirely given up to a labyrinth of graceful scroll-work in gold, the volutes ending in flowery *azurés* ornaments. The centrepiece is framed in an oblong border resembling a wood-carving; and at various spaces on the sides, throughout the intertwining arabesque, the oblong, lozenge-shaped, and floral compartments formed by the contact or intersection of the simple lines, are painted red, green, or black, with gold edges. The back is simpler, but has also the gold azuré ornament with painted centrepieces and the lettering "Biblia ∴" The gilt edges of the book are elegantly gauffered with arabesque ornaments, and bear in red the words "Biblia Sacra."

13014 GUERRA (Giovanni) Varie acconciature di Teste usate da nobilissime Dame in diverse cittadi d'Italia, 40 *engraved leaves of ladies' heads with differing coiffures, within ornamental borders, mounted on so many leaves of paper and bound in a* sm. 4to. *volume, red morocco extra, rebacked, the sides covered with an exquisite design in gold, geometrical and arabesque, in*

JEAN GROLIER—*continued.*

interlacing lines and azurés ornaments, with Grolier's arms on the centre-pieces, and the usual inscription Io. Grolierii et amicorum *on the front side*, £40. (*? Rome, about* 1560)

These engravings are very rare. Still rarer is it to find a Grolier binding WITH THE ARMS of that great collector.

13015 BIBLIA LATINA (STUDIO ET OPERA R. STEPHANI), LARGE PAPER, impl. folio, *ruled with red lines, in the original brown morocco binding (somewhat damaged), tooled on the sides with a Grolier pattern in gold, and goffered on the edges with a similar ornamental design*, £35. *Paris. ex off. R. Stephani*, 1540

Editio Optima of Stephens' Text.

Although this large volume does not bear Grolier's name, yet there is sufficient testimony in the binding that it was once his. There are only three Bibles in the catalogue of Grolier's books made by Le Roux de Lincy, but he says "on peut hardiment conjecturer que ce n'étaient pas là les seules Bibles complètes qui eussent appartenu à Grolier." Indeed, what was more likely than that Grolier, the learned patron of Aldus, should buy from the other learned printer, his compatriot, Robert Estienne (Stephanus), a large paper copy of this grand edition of the Vulgate, especially as King Francis had already provided himself with a copy (now in the Bibl. Nat., in a royal binding, somewhat similar in style of ornament to the above)? But the chief reason for assigning the ownership to Grolier is this, that the corner-ornaments and the full borders which decorate the sides of the Bible were executed with the same tools as were used to gild Grolier's copy of "Erasmi Adagia," which may be seen pictured in Mr. Cundall's work on Bookbindings. The only variation is in the large interlaced geometrical design, which, in this volume, resembles very much the pattern on Grolier's "Freculphus" (No. 5 of G. Brunet's "La Reliure").

13016 SPERONI (Speron) Dialoghi . . . nuouamente ristampati, 12mo. *ruled with red lines throughout, smooth dark calf or morocco, the sides covered with a grand interlaced or geometrical pattern in silver with subsidiary ornament in gold, and the back bearing the words* "Jo. Grol. et amic."; *in a yellow morocco case*, £120. *Vinegia, figlivoli di Aldo*, 1546

Rosario della Vergine Maria, *with the crescents of* DIANE DE POITIERS *and the name of* GROLIER.—*See under* DIANE *in the section of French Royal bindings* (Henri II and Diane).

13017 LE ROUX DE LINCY, Recherches sur Jean Grolier, sa vie et sa bibliothèque, 8vo. *with 6 plates in a separate portfolio illustrating his books, arms, and writing*, 15*s* *Paris*, 1866

C— de Villers la Faye (*about* 1510):

13018 HEURES A LUSAIGE DE PARIS, 8vo. **printed on vellum,** 100 *leaves, with numerous large and small engravings, and engraved border (including a series of the* Dance of Death) *bound in old French mottled citron morocco, with elegant interlaced pattern on the sides and back, in a morocco case,* £125.

(*Simon Vostre,* 1508)

Originally in the possession of a noble Burgundian lady, C( ) de Villers-la-Fay, whose portrait appears in a miniature painted on the first page of five additional MS. leaves of Prayer's added at the beginning. Her escutcheon (*or*, a fasce ondée, *gueules*) appears on the last of those leaves, and the monogram, CV, is painted on the first leaf of the Horæ in the spot on which Simon Vostre's monogram was printed. The binding is of the Eve school, but seems to be one of the first works of Le Gascon. There are a few *fanfare* ornaments and just the least little appearance of the gold dots which he afterwards made his characteristic. The geometrical patterns on the sides and back are very beautiful. The roulette work inside the cover is of later style than the interlacements, and, if they stood alone, might be assigned to the year 1640, but, in connexion with the plain geometrical pattern on the outside, we cannot date it later than 1620. From the appearance of some of Le Gascon's tooling it may be conjectured that he worked for Clovis Eve, and that we have here a work executed by him a little before or immediately after his establishment as an independent binder. This edition of Vostre's Horæ is undescribed.

O. d. F. and A. P. (*about* 1550):

13019 VIRGILII Opera; Servii Honorati in eadem commentarii; castigationes per Ioannem Pierium Valerianum, stout folio, *wood-cut initials, fine copy in old calf, initials within ornamental gold centrepieces on the sides,* 25*s* *Parisiis, R. Stephanus,* 1532

T. D. M. or M. D. T. (*about* 1550-60):

13020 VALERII MAXIMI FACTORVM: AC DICTORVM MEMORABILIVM liber . . [cum prefatione Boni Accursii], sm. folio, *old brown morocco binding, the sides covered with gilt tooling in the French Grolier manner, having the title on the upper cover and initials* T. D. M. *in a monogram on the under cover, gilt and gauffred edges,* £80. *Venetiis impressit,* 1478

The missing nominative to "impressit" in the colophon lurks somewhere in the four initials—P.F. B.R. S.F. Z.F.—which flank the two lines of imprint.

The binding is undoubtedly French, not Italian, although it has been suggested that the T. D. M. meant Maioli,—and was

done about 1560. The decorative design on the sides is large and grand;—it consists of plain gold lines sweeping gracefully in bold intersecting curves, starting from, charged with, and ending in those ornaments *à fers azurés* which are remarkable in the Henri-Diane bindings. There seems little reason to doubt that the hand of one of the great artists who worked for the lady of Anet was employed here also.

Cardinal Granvelle (1517-86):

13021 LIBRI DE RE RUSTICA: M. Catonis, M. Terentii Varronis, L. Junii Moderati Columellæ, Palladii, large 8vo. *in a sixteenth century red morocco binding, gilt edges, from the Sunderland library*, £5. *Venet. Aldus*, 1533

With the arms of Cardinal Granvelle, and his motto, *Durate*, *printed* on the back of the title. This addition must have been made after the year 1560, in which he received the hat, and stamps this volume as having once formed part of his famous library in Besançon. Although he was not a Frenchman, except in the modern sense, his best place is in this section of the catalogue. On the upper cover, the title "Columell de Re Rustica" is impressed in gold.

C. T. (? Claude de Taillemont, *flor.* 1550-60):

13022 XENOPHONTIS Opera omnia in Latinam linguam conversa, 2 vols. 12mo. *ruled with red lines, old calf gilt, gilt edges, from the Sunderland library*, £2. 10*s* *Lugd. S. Gryphius*, 1551

Each side of the binding is doubly framed within gold lines, the outer border square, the inner lozenge-shaped, within which is a centrepiece and the initials C. T., which seem to be those of the Lyonnese poet, Claude de Taillemont.

Claude Hutet (*about* 1560-70):

13023 EUCLIDIS Optica & Catoptrica . . . *Græce* ædita . eadem *Latine* reddita per Ioannem Penam, sm. 4to. *fine copy in the original calf binding, gilt edges, with gilt ornaments on the sides and back, and the name of* Claude Hutet *stamped in gold on the cover*, £2. 16*s* *Parisiis*, 1557

A flower in each panel on the back, a fleuron, *plein or*, at each angle on the sides, and a Franco-Italian ornament, *azuré*, in the centre. The binding was done about 1560 in Paris.

Claude Bourgeois, Seigneur de Mouilleron (*member of the Parlement de Bourgogne in* 1561):

13024 HORÆ B. V. M. sm. 4to. **illuminated MS. on 186 leaves of fine Vellum,** *in fine and perfect condition, written by a Flemish scribe, with eleven* **Miniatures** *by a Burgundian artist, innumerable initial letters in gold and colours, and nearly every page illuminated with delicately drawn scroll ornaments down the margin, in an ancient olive morocco binding, with a cipher composed of a triangle and three circles interlaced*, £36. *circa* A.D. 1450

A favourable specimen of its kind, glowing perhaps too vividly with gold and bright colours, but exhibiting considerable skill in the drawing of figures and the disposition of draperies.

The binding was executed about 1580. The delta or triangle which appears here, in addition to the three interlaced *annelets* which Guigard gives as the emblem of Claude Bourgeois, may signify an alliance.

C.de G. (*about* 1580):

13025 HESIODI Ascræi Opera et Dies. Theogonia. Scvtvm Hercvlis, *Græce*, sm. 4to. *in old smooth calf with a wreath of foliage in gold on sides, and a monogram composed of D. C. G. on the back*, £3. 3*s* *Venetiis*, 1537

This seems to be Large Paper, and if so, puts an end to the claim of the Grenville copy to be the only one of that sort hitherto known. The volume was bound in 1585, or rather bears a memorandum of that date.

Mery de Vic, *Garde des Sceaux* (155*-1622):

13026 VIGNIER (Nicolas) Sommaire de l'histoire des Francois . . . avec un traicté de l'origine, estat, & demeure des François, folio, *old calf, with Arms of* VIC *in gold on the sides, from the Sunderland library*, £6. 10*s* *Paris, Seb. Nivelle*, 1579

There is a date on the fly-leaf, 25 August, 1584, which is no doubt the day on which Meri de Vic received this volume back from Clovis Eve. The back is full gilt with the mixed *branchage* and fanfare ornaments which distinguish the work of the Eves.

With the bookplate of Edward Radcliffe, Earl of Derwentwater, 1702.

H. D. and M. Gomeret (*about* 1580):

13027 LE NOVVEAV TESTAMENT . . . auec annotations reueuës . . . par M. Augustin Marlorat, *Geneve, Pierre Perrin*, 1577 — LES PSEAVMES de David, mis en rime Françoise par Clement Marot & Theodore de Beze, **with the Music**, *Geneve, Abel Rivery*, 1577—2 vols. in 1, stout 12mo. *ruled with red ink throughout, very fine copy, in a fine ornamental Lyonese binding, gilt calf, a Grolieresque pattern impressed on the sides upon a rich azuré ground, the joints mended, the edges gilt and goffered with a geometrical design, with broad silver clasp*, £15. 1577

This rare volume, which can scarcely have been bound out of Lyons, must have been carefully treasured in secret by its Huguenot owner, its present condition being so remarkably fresh and fine. H D on the front side, and M. Gomeret on the back, may be read in various ways, and as one name or as two. The Calvinist Form of Prayer and Catechism and a Calendrier historial follow the Psalms.

Aymar Du Périer (*about* 1591):

13028 (AUGUSTINI) Dialogos de Medallas, Inscriciones, y otras antiguedades, sm. 4to. *numerous plates of Coins and Medals, in the original olive-green morocco, without bands, with the Du Périer arms and coronet on the sides*, £12. 12*s* *Tarragona*, 1587

Original and excessively rare edition of a book that is found in few Spanish libraries, most collectors having been obliged to content themselves with the reprint made last century.

The arms of Aymar Du Périer, "Conseiller au Parlement de Grenoble vers 1591," are the same as given by Guigard, except that on the book there is a coronet surmounting the crest.

Jacques Augustin de Thou (1553-1617):

13029 Before Marriage. JOANNIS CHRYSOSTOMI Conciunculæ sex, *Græce, Basileæ*, 1526—Ejusdem Homilia quod nemo læditur nisi a seipso, *Græce, Paris*, 1541—Nectarii et Joannis Chrysostomi Orationes, *Gr. et Lat. ib.* 1554—Gregorii Nysseni Orationes duæ, *Gr. et Lat. Lips.* 1564—4 vols. in 1, 12mo. *fine copies in blue morocco extra, gilt edges, with the first arms and*

JACQUES AUGUSTIN DE THOU—*continued.*

monogram of Thuanus in gold on sides and back, from the Beckford library, £18. 18*s* 1526-64

This was probably one of the first volumes bound for De Thou, who began his collection with the books left by his uncle Adrien in 1570, and increased it with those of his father in 1582.

13030 HEGESIPPI DE BELLO JUDAICO . . . . libri quinq . . . . annotationes . . . per Cornelium Gualtherum, 12mo. *fine copy in red morocco extra, gilt edges and back, with the first arms and cipher of De Thou, from the Beckford library*, £16. 16*s* *Coloniæ*, 1575

A finely preserved volume, which belonged to Renouard in 1789, as appears from his autograph inscription, and from his name impressed at the bottom of the cover.

13031 GEMMA (Corn.) de Naturæ divinis characterismis, sm. 8vo. (12mo.) *vellum gilt, gilt edges, the fore-edge of the vellum cover on one side slightly damaged, with the first arms of De Thou on the sides, and his monogram on the back, in gold*, £4. 4*s* *Antverp. Plantin.* 1575

13032 GROTO (L.) Comedie: il Thesoro, la Emilia, il Pentimento amoroso, la Calista e la Hadriana, 5 vols. in 1, 12mo. *fine copy in vellum, gilt edges, with earliest arms of Thuanus on sides, and Monogram on back, stamped in gold, from the Beckford library*, £12. *Venetia*, 1583

13033 MENGI (H.) FLAGELLUM DÆMONUM; Fustis Dæmonum; 2 vols. *Bononiæ*, 1584—Scribonius (G. A.) de examine et purgatione Sagarum per aquam frigidam, *Lemgoviæ*, 1583—3 vols. in 1, sm. 8vo. *citron morocco, with first arms and monogram of Thuanus in gold on sides and back*, £10. 10*s* 1583-84

13034 INSTITUTIONES JURIS CIVILIS *Græce* per Theophilum Antecessorem, folio, LARGE PAPER, *fine copy in old French red morocco extra, with the first arms and monogram of De Thou*, £15. 15*s* *Basileæ*, 1534

13035 GESNERI (Conradi) Epistolarum Medicinalium libri iii . . . . sm. 4to. (8vo.) *in old French citron morocco extra, with the first arms and monogram of De Thou*, £5. 5*s* *Tiguri*, 1577

13036 MASSONUS (Papirius) de Episcopis Urbis qui Romanam Ecclesiam rexerunt, 4to. FINE PAPER, *red morocco extra, gilt edges, with first Arms and Monogram of Thuanus in gold on sides and back*, £6. 6*s* *Paris*, 1586

A very fine example; from the Beckford Library.

13037 First Marriage. ROO (Gerardi de) Annales rerum belli domique ab Austriacis Habspurgicæ gentis principibus a Rudolpho primo usqz ad Carolum V gestarum, sm. folio, *coats of Arms illuminated, and portrait of the Archduke Ferdinand on the back title coloured; beautiful copy in old French crimson morocco, with the second arms and cypher of De Thou, after his marriage in* 1587, £15. 15*s* *Oeniponti*, 1592

In remarkably fine and fresh condition. The cipher is made up of I A (Jacques Augustin) and M (for Marie Barbançon his first wife).

JACQUES AUGUSTIN DE THOU—*continued.*

13038 LA NOUE (Seigneur de la) Discours politiques et militaires, sm. folio, *very fine and large copy in the original calf binding, with the arms and cypher of De Thou and his first wife,* £3. 16*s* *Basle,* 1587

13039 **Second Marriage.** CARIONIS Chronicon expositum et auctum a Philippo Melanthone & Casparo Peucero, 2 vols. sm. 8vo. *painted citron morocco, level backs and gilt edges, with arms and monogram of Thuanus and Gasparde de La Chastre in gold on sides and back, from the Beckford library,* £28. *Genevæ,* 1576

Bound after De Thou's second marriage in 1602. It is a very fine example of his library, and of the art of his binder.

13040 HEINSII (D.) ORATIONES, THICK PAPER, *presentation copy to Thuanus, with author's autograph inscription (partly erased), red morocco, gilt edges, with Arms and Monogram of Thuanus aud Gasparde de La Chastre in gold on sides and back, from the Beckford library,* £84. *Lugd. Bat. L. Elzevir,* 1615

The MS. inscription on the title-page, partly rubbed away, is "Illustri et vere maximo viro claris. Augusto Thuano d. m. autor." No Elzevir collection could contain a greater treasure than this from a bibliophile's point of view. It is a famous author's presentation copy to the most famous of all bibliophiles, on special paper, with the autograph inscription of the donor, and the lovely binding of De Thou as its robe of honour.

13041 ROBLES (Eugenio de) Compendio de la Vida y hazañas del Cardenal don fray Francisco Ximenez de Cisneros: y del Oficio y Missa Muzarabe, small 4to. *fine copperplate portrait of the Cardinal, by Petrus Angelus, old French calf gilt, slightly mended at top and bottom, with the arms on sides, and monogram on back, of De Thou and his second wife,* £5. (*Toledo*) 1604

13042 **De Thou's Sons.** KIRCHERI Prodromus Coptus sive Ægyptiacus, sm. 4to. *fine copy in gilt veau fauve, with the arms and monogram of De Thou and his second wife,* £3. 3*s* *Romæ,* 1636

The great bibliophile died in 1617; but his library was kept together and still augmented successively by his eldest son Francois-Auguste de Thou (beheaded in 1642) and his third son Jacques Auguste—until the entire collection was bought by Charron de Menars in 1680. An urn above the escutcheon is the only point in which Francois-Auguste differentiated his additions from the last acquisitions of his father.

13043 HOFMANNI (Carp.) Institutiones Medicæ, *Lugd.* 1645—COLMENERO DE LEDESMA, du Chocolate, discours curieux . . . traduit d'Espagnol par René Moreau, *Paris,* 1643—2 vols. in 1, thick sm. 4to. *calf gilt, with the De Thou arms and monogram on sides and back,* £5. 5*s* 1643-45

This was bound about 1645-6 for Jacques Auguste II, who had succeeded to the ownership of the library after his brother's execution in 1642, but the escutcheon is still identical with that used by his father and his brother. It was towards 1650 that he began to quarter the arms of his wife.

Hugues Picardet (1560-1641):

13044 [GUENEBAULD (J.)] Reveil de Chyndonax Prince des Vacies Druydes Celtiques Dijonois, par I.G.D.M.D., small 4to. *with the rare plate of Tomb and Urn, old French morocco, gilt edges, by Derome le jeune, from the Beckford library*, £4. 15 *Dijon*, 1621

The signature Hug. Picardet appears on the title, from which (notwithstanding that the book was rebound by Derome, and that there is no escutcheon or bookplate of the original owner), we give a paragraph to the library of a learned bibliophile. His daughter married De Thou's third son.

M. D. S. (? Maximilien Duc de Sully, 1560-1641):

13045 WYTFLIET (Cornelii) Descriptionis Ptolemaicæ augmentum, sive Occidentis notitia . . . hac secunda editione magna sui parte aucta, small folio, *ruled with red lines, engraved title and 19 maps of America, in the original red morocco binding, with a monogram composed of the letters D S M or M D S in gold on the back*, £7. 7*s* *Lovanii*, 1538

From the age of the binding (about 1610) and the monogram, it is fair to conclude that the great Sully was the first possessor of the volume. It is true that the monogram painted on a panel of his house in Paris was composed of MSS, but the old collectors used great license in variations. M D S may stand for Maximilien Duc (de) Sully.

Nicholas Chevalier (*died* 1633):

13046 VERGILII (Polydori) Anglicæ Historiæ libri uigintisex, folio, *old calf, the back gilt with fleurs-de-lis, the sides gilt with the arms and monogram of the President Nicholas Chevalier; from the Sunderland library*, 30*s* *Basileæ*, 1546

(? Joubert or Jaubert de Barrault), *about* 1600:

13047 HORATIUS. *Parisiis, R. Stephanus*, 1544—Lucanus, *ib.* 1545—Juvenalis et Persius, *ib.* 1544—3 vols. in 1, sm. 8vo. *ruled with red ink throughout, fine copies, in red morocco, gilt edges, by Clovis Eve, with wreath inclosing crescent, 3 shells and daisy stamped in gold on sides, and a beautiful wreathy leaf-pattern on the back, from the Beckford library*, £15. 15*s*

The arrangement of the escutcheon is as follows—*trois coquilles rangées en fasce, accompagné en chef d'un croissant et en pointe d'une rose (ou marguerite)*. The owner of these arms must have had a fine library. The binding of the present volume was done about the year 1600.

(? Louis Le Jay), *about* 1610:

13048 TURNEBI (Adriani) Adversaria, 1599; Opera Varia, 1601; 2 vols. folio, *in the original calf binding, gilt edges, with arms and branch-ornaments on the sides, from the Sunderland library*, £2. 10*s* *Argent.* 1599-1601

The arms resemble those given by Guigard to Nicholas Le Jay, with the following variation:—The four aiglons are suppressed, there is a crescent added on each side of the sun, and a cross is added beneath the eagle. These differences suggest Louis Le Jay (brother of Nicholas), who was a Knight of Malta.

Nic. Claude Fabri de Peiresc (1580-1637):

13049 LE POIS (Antoine) Discours sur les Medailles et Graveures antiques principalement Romaines, sm. 4to. *numerous plates, old red morocco, with the cipher of Peiresc in gold on the sides, and stamped in black ink at the foot of the title page*, £5. 5*s* *Paris*, 1579

NIC. CLAUDE FABRI DE PEIRESE—*continued.*

13050 GARCILASSO DE LA VEGA (el Ynca) Primera parte de los Commentarios Reales, que tratan del origen de los Yncas, Reyes que fueron del Peru, de su idolatria, leyes, y govierno . . . antes que les Españoles passaran à el, sm. folio, *old red morocco gilt, with the cipher of Peiresc in gold on the sides*, £5. *Lisbona, Pedro Crasbeeck*, 1608

This original edition was formerly to be had at a low price; it has now become rare, and the American demand has led to a considerable increase in its commercial value.

13051 SAVOT (Louis) Discours sur les Medailles antiques, 4to. *in the original red morocco, with the monogram of Peiresc in gold on the sides*, £4. *Paris*, 1627

B. R. (*about* 1620):

15151* SFORZA D'ODDI, i Morti Vivi, comedia; gl' Inganni comedia recitata in Milano 1547; l'Erofilomachia; Prigione d'Amore; 4 vols. in 1, 16mo. *red morocco extra, gilt edges, with the monogram of* B R *within four s-fermées enclosed in an ornament of palm-branch and spray of foliage intertwined*, 36*s* *Venet.* 1602, 1594, 1596

L. G. (*about* 1620):

13052 HISTOIRE DU CHEVALIER BAYARD (par le loyal Serviteur, publiée par Th. Godefroy), sm. 4to. *portrait, old French calf, with the interlaced Greek initials* λ γ, *several times repeated on the back, and arms on sides* (au lion, accompagné de trois coquilles, deux et une), *and the device πόνος δ' αρετὴν μετοφέλλει*, £5. *Paris*, 1616

François Clausse de Marchaumont (15**-1641):

13053 DU-PEYRAT (G.) Oraisons et Discours funebres de divers Autheurs sur le Trepas de Henry Le Grand, sm. 8vo. *fine portrait of Louis XIII, beautiful copy, ruled, in red morocco, gilt edges, with Arms and Monogram of Grand Maître F. Clausse de Marchaumont in gold on sides and back, from the Beckford library*, £30. *Paris*, 1611

Unquestionably bound by Le Gascon. The sides which simply bear three-line fillets, with an elegant vase-ornament at the angles and the arms in the centre would prove nothing; but the back is a beautiful example of Le Gascon's earlier style, in which the gold dots are still a minor accessory, and the geometrical pattern, relieved by sprays of foliage and delicate *fanfare* ornaments, still predominates the design. The gilding here is extremely rich and the tooling very fine. There are no bands on the back, which is flat.

Jean Pierre de Montchal (*died* 1653):

13054 VARENNES (Marc Gilbert de) Le Roy d'Armes, ou l'art de bien former, charger, briser, timbrer, parer, expliquer et blasonner les Armoiries, SECONDE ÉDITION, reveue et augmentée de plusieurs pieces, folio, *plate, old calf, with the Arms of* DE MONTCHAL *on sides, large and clean copy, from the Sunderland library*, £2. *Paris*, 1640

The device "certamine parta" appears above the escutcheon (which is of the earlier kind described by Guigard) and thus constitutes a variation. The book was bound about 1640.

Cardinal de Richelieu (1585-1642):

13055 CARDINAL RICHELIEU'S ATLAS, arranged for him in

3 vols. royal folio, *comprising* 221 *large coloured maps with the Arms of Cities, etc. old red morocco gilt, with the Cardinal's Arms, Monogram and device, gilt edges,* £50. (1600-1630)

These three volumes are lettered "France," "Espagne et Pays Orient," "Costes de la Mer" respectively, and were evidently made up by the Cardinal's express command from various sources, in greater measure the great atlas of Mercator and Hondius, but, as far as France was concerned, chiefly from rare maps engraved in France at Paris, Tours, Chalons, etc. which must be of excessive rarity. They bear the names of Damien de Tampleux, Hugues Picart, Jean Le Clerc, Melchior Tavernier, Licim. Guyet, Jean Jubrien, and others.

The monogram which adorns the sides and backs is not mentioned by Guigard. It consists of A I D P C D R worked into a single character (Armand Jean Du Plessis, Cardinal de Richelieu). The ornament on the edges of the covers consists of an anchor and cordage. The fine tooling on the back is plainly Le Gascon's, and the book was evidently bound by him about 1635.

Jean Henri Grimaldi, *Marquis de Corbins in* 1646:

13056 RONSARD (Pierre) Oevvres . . . reueues et augmentees et illustrees de commentaires et remarques, 2 vols. folio, *engraved title and several fine large portraits engraved in the text, in the original red morocco gilt, bearing the Grimaldi arms,* £6.
Paris, 1623

The date 1623 was altered by the pen to 1632, evidently in the latter year so as to give the book the appearance of a new publication. The arms are most probably those of Jean Henri Grimaldi, *mastre-de-camp de l'infanterie* in 1634, and Marquis de Corbins in 1646, who was remarkable in his time for his devotion to literature as well as to the service of the king.

Dominique de Vic, *Archbishop of Auch* (1588-1661):

13057 LE CORPS DV DROICT FRANÇOIS, stout small 4to. *in a beautiful old red morocco binding, with the arms of the Archbishop on the sides, and full gilt back, edges gilt,* £10. (*Paris*) 1600

The back is a charming specimen of Le Gascon's ornamentation. It combines the geometrical cartouches, with graceful curves, the fanfares, and the *pointillé* minute tooling.

Pierre Séguier, *Chancelier de France* (1588-1672):

13058 ALBI (P. Henry) *de la Comp. de Jesus.* Eloges Historiques des Cardinaux Illustres, François et Estrangers mis en parallele, avec leurs Pourtraits au naturel, 4to. LARGE PAPER, *ruled with red lines, but the bottom margin of the title-leaf cut off,* 40 *fine copperplate portraits, old French crimson morocco gilt, with arms and initials of* SEGUIER *on sides, gilt edges,* FINE COPY, £15. 15*s*
Paris, chez A. de Cay, 1644

The binding is probably an example of the art of Antoine Ruette, the royal binder. The initials referred to above are the interlaced monogram of P S M F (Pierre Séguier and Madeleine Fabri his wife).

13059 ANTONINI (Filippo) Supplemento della Chronica di Verucchio, con aggionta circa l'origine di casa Malatesta, sm. 4to. *plate, old calf, with the Arms of* PRESIDENT SEGUIER *on sides, scarce, from the Sunderland library,* 15*s* *Bologna,* 1621

13060 BONIFACCIO (Giov.) Historia Trivigiana, sm. 4to. *folding map, old calf, with the arms of the* PRESIDENT DE SEGUIER *on sides,* 15*s*
Trivigi, 1591

Bound by Antoine Ruette for Seguier before he became Chancelier.

Léonor Estampes, *Abbé de Bourgueil, afterwards Archbishop Duke of Reims* (1588-1651):

13061 MANUEL Y VASCONCELOS, Vida y Acciones del Rey Don Juan II de Portugal, sm. 4to. *paper discoloured, calf, the back damaged, the arms of the Archb. of Reims in gold on the sides*, 25*s*
Madrid, 1639

13062 [XEREZ (Francesco de)] Libro primo de la Conquista del Peru & provincia del Cuzco de le Indie Occidentali, *Vinegia, Stephano da Sabio*, 1535—LIBRO SECONDO delle Indie Occidentali, *full-page woodcut of an Indian hammock, Vinegia*, 1534—2 vols. in 1, sm. 4to. *a few leaves wormed, old calf gilt, with the arms of the Archb. of Reims on the sides in gold, from the Drake library*, £21.
1534-35

From the advertisement at the end of the *secondo libro* (which is a translation of the work of Oviedo) we learn that the celebrated map which was printed in the first edition of Peter Martyr's Decades, was made by Nuño Garcia de Loreno at Seville. A copy of that map and of two others were issued, or intended to be issued, with this *Libro secondo*, but no copy is known which contains them.

13063 [TOURNES (Jean de)] Insignium aliquot virorum Icones, 12mo. 145 *fine woodcut medallion portraits (by le Petit Bernard), old calf gilt, with the arms of the Abbé de Bourgueil in gold on sides*, £3. 3*s* *Lugduni, Jo. Tornæsius*, 1559

The text is by the printer, Jean de Tournes himself (son of the more celebrated typographer of the same name)—the only instance in which he figures as an author. He dedicates this *first-born* of his *rude wit* to G. Tuffanus, the head-master of the school at Nemours, who had been his teacher.

13064 PEREZ (Antonio) Retrato al vivo del Natural de la Fortuna, sm. 8vo. *old veau fauve, with the arms of Leonor Estampes*, 24*s*
Rhodanusia (? Lugduni) 1625

This contains the Relaciones, the Memorial, and the "A los curiosos," ending on p. 426. The Aphorismos follow, with a separate title and pagination, pp. 1-55.

All these four books were bound for Léonor d'Estampes before he was appointed to the Archbishopric of Rheims in i641.

Dominique Seguier, *Eveque d'Auxerre* (15**-1657):

13065 ERASMI (D.) Paraphrases in Evangelia, Acta Apostolorum et in omnes Epistolas Apostolicas, 6 vols. in 4, 16mo. *numerous spirited woodcuts, fine copy in old French red morocco extra, gilt edges, with the arms of Bp. D. Seguier in gold on sides, and his monogram on the backs, from the Beckford library*, £50.
Paris, 1540

Who the binder was of these charming little volumes is not evident, but his work is an extremely beautiful specimen of its kind. For solidity and general excellence, both of leather and binder's work, it would be difficult to match this gem from a celebrated library. The alternating monograms on the back, which are unmentioned by Guigard, are in one panel two

DOMINIQUE SEGUIER—*continued.*

intersecting D's, with an *S-fermé* in the O, which is formed by their intersection; and in the next two interlacing *deltas*, similarly enclosing the *S-fermé*. As Dominique Séguier died in 1657, this binding cannot be later than that year. It was perhaps done by Le Gascon, or in his house; and excels in simple elegance and sound conscientious workmanship.

13066 BONNEFONS (Jean) Imitationes du Latin de Jean Bonnefons avec autres gayetez amoureuses de l'invention de l'autheur, 12mo. *old calf, with the Arms of Card. de Seguier on the sides*, 35*s* *Paris*, 1610

The Latin *Pancharis* is the last piece in the volume. The binding is by the same artist who covered the Erasmus.

François de Hennequin (*about* 1635):

13067 BARONII AC MANFREDIS (Francisci) de Maiestate Panormitana libri IV, sm. folio, *numerous engravings of armorial bearings, old calf, the arms of the Baron de Hennequin in gold on back and sides*, 28*s* *Panormi*, 1630

H. D. (? Henri Du Bouchet, 1593-1654):

13068 TASSO, Gerusalemme Liberata, con le annotationi di Scipion Gentili, e di Giul. Guastavini etc. small folio, *two engraved titles and a portrait, with* 20 *large plates besides woodcut vignettes, old red morocco gilt, gilt edges, with monogram* H.D. *and four small S's on sides, from the Sunderland library*, £10. *Genova*, 1617

This fine binding (which belongs to the *vase*-pattern) was done about 1650.

13069 VERONE (FRANÇOIS DE) Apologie pour Jehan Chastel Parisien, execute a mort, et pour les peres et escholliers de la Societé de Jesus bannis du royaume de France, contre l'arrest de Parlement, donné contre eux à Paris le 29 Decembre, 1594, sm. 8vo. *old red morocco gilt, with the monogram* H D *and four small S's on sides, gilt edges, good copy, from the Sunderland library*, £9. 9*s* *l'an* 1595

With vases at the angles on the sides. This binding was done about the same time as that of the Tasso.—The book, by the Jesuit, Jean Boucher, is very rare, having been suppressed and destroyed by the authorities in France wherever accessible. It contains the most audacious justification of murder that has ever been enounced publicly down to our own time.

Louis Phelypeaux, *Seigneur de la Vrillière* (1598-1681):

13070 ARISTOTELES. ETHIQUES (les) d'Aristote . . . nouvellement traduittes de Grec en François, par le PL. gentilhomme de la maison de Monsieur le Conte d'Aran, sm. 4to. *old calf, with the arms of Louis Phelypeaux, Seigneur de la Vrillière, on sides*, £4. 4*s* *a Paris, chez M. de Vascosan*, 1553

A fine, large and clean copy of this scarce translation, which was evidently never seen by Brunet. He gives the title incorrectly and the translator's name as Le Plessis, which may have been the case, but the book itself gives no hint of it beyond the initials.

13071 GONGORA (Luis de) y Lope de Vega Carpio, Quatro Comedias famosas recopiladas por A. Sanchez, 12mo. *fine copy in olive morocco extra, gilt edges, with arms and interlaced* λ λ *of Louis Phelypeaux in gold*

on sides, very scarce, from the Beckford library, Hamilton Palace, £60. *Madrid,* 1617

"Nous avons trouvé d'autres volumes de cette provenance reliés avec un gout exquis, et nous ne sommes par éloigné de croire que la plupart sortaient des mains de Le Gascon."—*Guigard.* This writer is, however, frequently at fault, and we need not of necessity believe that Le Gascon bound the present volume, notwithstanding the exquisite taste of the workmanship. It is not impossible that such was the case, but the style is rather that of Antoine Ruette, and is better suited to this rare Spanish book than the florid ornamentation of Le Gascon. The binding is of about the year 1645-50.

Cardinal Mazarin (1602-61):

13072 BERGIER (Nicolas) Dessein de l'Histoire de Reims, small 4to. *portrait and plates, rebound in modern calf extra, with the sides of the original binding inlaid, which bear the arms of Cardinal Mazarin impressed in gold,* £2. 2*s* *Reims,* 1635

This was one of the books of the Cardinal's first collection, dispersed in 1652.

(? Bretel, *about* 1650):

13072*SUETONII TRANQUILLI (Caii) de XII CESARIBUS libri viii . . . Isaacus Casaubonus recensuit, sm. 4to. *original morocco, rebacked, with ornamental tooling and the Bretel (?) arms on sides,* £2. 16*s* *Coloniæ Allobrogum [Genevæ] Crispinus,* 1611

The ornament consists of intersecting dotted gold lines running diagonally in two directions across the sides, by which lozenge-shaped spaces are formed, in each of which a little vase is figured in gold.

Jean du Bouchet (16**-1685):

13073 LES CRONIQUES DES ROYS DE FRĀCE abregees imprimees nouuellement, sm. 4to. lit. goth. *fine copy in old calf, with arms of* JEAN DU BOUCHET, *Conseiller de Roy, on sides,* £10. LYON, CLAUDE NOURRY, 1501

A VERY RARE EDITION. Contains 72 ll.; signs. a–m in sixes, woodcut of Fleur-de-lis on reverse of title and m6; and woodcut on title.

Charles de Sainte-Maure, Duc de Montausier (1610-90):

13074 RESENII (P. J.) Inscriptiones Haffnienses Latinæ Danicæ et Germanicæ, unà cum . . . Epistolis Tychonis et Sophiæ Brahe, small 4to. *plates and woodcuts, calf brightly gilt, the arms of the Duc de Montausier and the interlaced monogram of* J. C. (Charles *and* Julie), £3. 3*s* *Haffniæ,* 1668

The *Julie* is the famous lady of the "Guirlande," the supreme *précieuse* of the Hotel Ramboillet,—Julie d'Angennes de Rambouillet, Duchesse de Montausier (1607-71).

Le Surintendant Nicolas Foucquet (1615-80):

13075 DAMETO (Dr. Juan) Historia general del Reyno Balearico, sm. folio, *engraved title, old calf gilt, with arms of* NIC. FOUQUET *on sides, and his arms and monogram on the back, from the Sunderland library,* £5. *Mallorca, Gab. Guasp,* 1632

This volume is very rare. The history of the Balearic Islands, begun by Dameto, was continued at a later date by Vincente Mut. See my "Spanish" catalogue.

Charles II, Duc de La Vieuville (1616-1689):

13076 HAYTON. HYSTORE MERUEILLEUSE PLAISANTE ET RECREATIUE DU GRĀD EMPEREUR DE TARTARIE, seigneur des Tartres nōme le Grād Can, sm. folio, *woodcuts, coloured by a contemporary hand, fine copy in old citron morocco, gilt marbled edges, with arms in gold on sides*, £70. *Paris, J. Sainct Denys*, 1529

Bound by the binder of the *Vase-ornaments*—probably the first Boyer—for the second Duc de la Vieuville, about 1670.

13077 PARADIN (Guillaume) Histoire de nostre temps . . . mize en François . . . reueue & augmentee, 16mo. *old French morocco extra, gilt edges, with the arms of La Vieuville on the sides*, £2. 10*s* *Paris*, 1561

Both the above books were bound for the one man. The arms are simply those of La Vieuville *moderne*, not quartered with those of La Vieuville *ancien*, as seems to have been usually done by the first Duke of the name, at least, while he was Marquis. The coronet is ducal, and the escutcheon can therefore only belong to the Duke, who died in 1689, as the title then lapsed into a marquisate. The points of two spears *en sautoir* appear above the coronet.

Lamoignon Family: le President Guillaume (1618-73); Chrétien-Francois I (*died* 1709); Chrétien-Fr. II (*died* 1789):

13078 PINSON DE LA MARTINIERE, Preuves sommaires du pouvoir des Mareschaux de France sur les Gouverneurs, notamment dans l'execution des edicts contre les Duels, *dedication copy to the President Lamoignon, Paris*, 1671—Observations [*écrit anonyme de la part des Gouverneurs*]—Veritez des Preuves sommaires, par Pinson de la Martiniere, *Dijon*, 1676—3 parts in 1 vol. folio, *red morocco gilt, covered with fleurs-de-lis on the back, and larger fleurs-de-lis on the sides*, £3. 3*s* 1671-76

13079 FLOURNOIS (G.) Entretiens des Voyageurs sur la Mer, 4 vols. 12mo. *plates; the Lamoignon copy in red morocco, gilt edges*, £9. 9*s* *Cologne*, 1715

13080 KOLBE (P.) Description du Cap de Bonne-Esperance, 3 vols. 12mo. *map and plates; the Lamoignon copy in red morocco extra, gilt edges*, £3. 10*s* *Amsterd.* 1741

13081 MARTIALIS Epigrammata ad usum Delphini, 8vo. *plates; the Lamoignon copy in citron morocco extra, gilt edges, from the Beckford library*, £4. *Amst.* 1701

13082 Q. CURTII Alexander Magnus, commentarius Pitisci, supplementa, etc. 2 vols. 8vo. *maps and plates, beautiful copy in citron morocco extra, gilt edges*, £3. 15*s* *Hagæ Com.* 1708

Formerly in the Lamoignon library; the stamp of which, "R 87" and "R 88," is nearly visible now on the back of these volumes.

13083 SPENCE (Joseph) Polymetis, or an enquiry concerning the agreement between the works of the Roman Poets and the remains of the antient Artists, folio, *portrait by Vertue, and numerous plates engraved by Boitard after the gems and statuary of ancient Art; magnificently bound in old French crimson morocco extra, with broad floreated borders in gold on the sides, and fully ornamented back, by Padeloup*, £8. 8*s* *London*, 1747

A very fine specimen of ornamental tooling. The back is fully gilt with curves and dots, but the sides are luxuriously florid, with a rich deep border of flowers, fruits, and foliage, in the style which is attributed to Dubuisson, who cut gilding-tools both for Padeloup and the elder Derome.

P. d. G. *or* G. d. P. (*about* 1660-70):

13085 GUARINI (Marc' Antonio) Compendio historico dell' origine, accrescimento, e prerogative delle Chiese di Ferrara, sm. 4to. *old red morocco gilt, with the monogram* P D G *on the back, and on the sides an escutcheon thus composed:* quarterly, 1 *and* 4 *a tree with three stars in* chief, 2 *and* 3 *an eagle with wings displayed, over all a rose, with a rose for crest, and the motto,* "a sidere robur," £3. 15*s* *Ferrara*, 1621

This binding was done about 1670. The sides are gilt with a double frame of gilt lines, a vase at each angle of the interior row. The arms are those of Puget, with a rose over all.

Jean Batiste Colbert (1619-83):

13086 DONDINI Historia de rebus in Gallia gestis ab Alexandro Farnesio, folio, *fine large plates of battles and sieges during the war of the League, old French red morocco extra, gilt edges, with the arms of Colbert on the sides, his coronet and cypher on the back,* £5. *Romæ*, 1673

Most of Colbert's bindings are believed to have been executed by the first Boyer, who was the royal binder towards the end of the seventeenth century.

13087 MALPIGHII (M.) Anatome Plantarum; Appendix de Ovo incubato, etc. folio, *plates, old French red morocco, with arms and monogram of J. B. Colbert in gold on sides and back,* £2. 8*s* *Londini*, 1675

13088 CLEMENTIS ad Corinthios Epistola prior, ex laceris reliquiis . . eruit . . Patricius Junius, 4to. LARGE PAPER, *old French red morocco extra, gilt edges, bound for Colbert, with his arms, coronet and monogram in gold,* £2. 16*s* *Oxonii*, 1633

13089 GRATIANI (A. M.) Vie du Cardinal Jean François Commendon traduite par M. Flechier, 4to. *portrait, fine copy in red morocco extra by Boyer, with Colbert arms on sides and monogram on back, stamped in gold, from the Beckford library,* £5. *Paris*, 1671

13090 GRETSERI (Jacobi) de sacris et religiosis Peregrinationibus, libri quatuor . . . . de voluntaria Flagellorum Cruce, sm. 4to. *plates, fine copy in red morocco extra by Boyer, with arms and monograms of Colbert in gold on sides and back, very scarce, from the Beckford library,* £5. 5*s* *Ingolstadii*, 1606

13091 SPIZELII Templum Honoris reseratum, sm. 4to. *numerous beautiful portraits engraved on copper by Melchior Hoffner, in old French red morocco extra, with Colbert's arms on the sides in gold, his coronet and monogram on the back,* £8. 10*s* *Augustæ Vind.* 1673

Louis Bizeau (*about* 1670):

13092 MARTIALIS Epigrammata, *ruled with red lines, Venet. in ædibus Aldi*, 1501—Diversorum veterum Poetarum in Priapum Lusus, *ruled with red lines, Venet. Aldus*, 1534—2 vols. in 1, sm. 8vo. *old French citron morocco gilt, with Arms and Initials* L.B. (L. BIZEAU) *on sides, gilt edges, from the Sunderland library,* £31. 10*s*

Although the arms of Bizeau and the initials L. B. are found on this book, it was originally in the collection of Louis XIII. The stamp of the Royal library which appears on the title of the Martial, is cancelled in black ink by the initials C. B.

LOUIS BIZEAU—*continued.*

13093 ARTEMIDORI de Somniorum interpretatione libri quinq; De Insomniis quod Synesii cuiusdam nomine circūfertur, 12mo. *red morocco extra, gilt edges, with the arms and initials of* L. B. *as above,* £5. 5*s* *Venetiis, Aldus,* 1518

These two books—the Martial and the Artemidorus—introduce to our notice a French collector of the reign of Louis XIV, of whose existence there has been no record till now. The binding in each case is a remarkable feature, and may be described as one of those formerly referred to an apocryphal Abbé Duseuil—which were executed perhaps by the first Boyer about 1670.

Denis Feydeau de Brou (16**-1690):

13093*GADDII (Iacobi) Adlocutiones et elogia exemplaria, cabalistica, etc. sm. 4to. LARGE PAPER, *calf, with Arms of Denis Feydeau on sides,* £2. 2*s* *Florentiæ,* 1636

Louis Henri de Loménie, *Comte de Brienne* (1635-98):

13094 LE MUET, Traicté des cinq ordres d'Architecture . . . traduit du Palladio, augmenté de nouvelles inventions pour l'art de bien bastir, smallest 4to. 229 *pages of text and illustrations, entirely engraved, veau fauve, rebacked, with the Loménie arms on the sides,* 25*s* *Paris,* 1645

This binding from its style cannot be much earlier than 1680, and cannot be later from the fact that the Count de Brienne was shut up in St. Lazare in 1681, for the remainder of his life. It was probably executed by the first Boyer between 1670 and 1680, while the Count had still, although secluded in the Oratoire, power to increase his library.

13095 FAZELLI (Thomæ) DE REBUS SICULIS DECADES DUÆ, sm. folio, FIRST EDITION, *fine copy in red morocco extra, gilt marbled edges, with arms of L. H. Loménie Comte de Brienne in gold on sides, scarce,* £12. 12*s* *Panormi,* 1560

Bound about 1670 by Boyer. It is curious to find Guigard repeat the old story about Lomenie's library—" presque tous ses livres sortaient des mains de Dusseuil," when as a matter of fact nothing could have been bound for him after 1681, and Duseuil was then only eight years old.

Michel Bégon (1638-1710):

13096 HORATIUS cum scholiis J. Bond, 12mo. *ruled throughout with red ink, very large and fine copy, in red morocco extra, gilt edges, by Boyet, with arms of Begon in gold on sides,* £50. *Amst. D. Elzevir,* 1676

One of the better kind of copies noted by Willems, and over 136 millimètres in height. In this condition, and in its charming binding (more daintily decorated on the back than was usual with Boyer) it is a gem that many an Elzevir collector might vainly hope to possess. Bégon, who was a relative of Colbert, was made by him *Intendant des Colonies Américaines.*

René de Bruc, *Marquis de la Guerche* (*about* 1690):

13097 OGIER. L'Histoire d'Ogier le Dannois, Duc de Dannemarche, 4to. *large and small woodcuts, veau fauve gilt, gilt edges, by Boyer,* £12. *Lyon, Rigaud,* 1599

With the name " De Bruc " on the title-page, and the book-plate of " De la Fenestre."

Le Président de Harlay (1639-1712):

13098 [HURTADO] DE MENDOZA (Diego) Guerra de Granada hecha por . . don Philippe II . . contra los Moriscos, small 4to. *first edition,*

old calf gilt, with the arms of the President de Harlay on the sides, and his monogram on the back, in gold, £3. 10*s* *Lisboa,* 1627

The monogram is an ingenious combination of A D H C D B (Achille de Harlay Comte de Beaumont).

Nicolas Leclerc de Lesseville, Comte de Brioude (1642-1737):

13099 NOUVEAU TESTAMENT traduit en François, 12mo. *engraved and printed titles, old citron morocco extra, by Boyer, with Arms of Le Clerc de Lessville, Comte de Brioude on sides, gilt edges, from the Sunderland library,* £3. 15*s* *Mons chez G. Migeot,* 1667

This elegant binding dates from about 1675. Each of the panels on the back contains a vase as centre-ornament.

13100 TERTULLIANI Opera . . diligentia Nic. Rigaltii; Ph. Priorius argumenta et notas adjecit; acc. Novatiani tractatus, etc. roy. folio, LARGE PAPER, *ruled with red lines, old red morocco gilt, with the Arms of the Comte de Brioude on sides, gilt edges,* FINE COPY, *from the Sunderland library,* £5. 5*s* *Lut. Paris.* 1675

A very fine example of Boyer's art.

13101 DE L'ISLE (FRANÇOIS) La LEGENDE de CHARLES, CARDINAL de LORRAINE, et de ses freres, de la Maison de Guise, descrite en trois livres, 12mo. *old crimson morocco gilt, with the Arms of the* COMTE DE BRIOUDE *on sides, gilt and marbled edges, by Boyer,* £10. *Rheims, Jaques Martin,* 1576

Bound about 1680 by Boyer. The book is a rare one, and is bitterly hostile to the Guise family.

13102 UGHELLI (FERDINANDI) ITALIA SACRA, sive de Episcopis Italiæ, et insularum adjacentium, rebusque ab iis præclare gestis deducta serie ad nostram usque ætatem, EDITIO PRIMA, 9 vols. sm. folio, *numerous coats of Arms, etc. old calf gilt, with the Arms of the Comte de Brioude on sides, from the Sunderland library,* £4. 4*s* *Romæ,* 1644-62

Bound about 1680-90 by Boyet, and therefore not for the eminent ecclesiastic Le Clerc de Lesseville, Comte de Brioude, the first who bore that title, and died in 1665. It was perhaps a nephew of his who formed the fine library of which so many volumes were incorporated in the Sunderland collection.

Em. Theod. de la Tour, *Cardinal de Bouillon* (1643-1715):

13103 L'OFFICE DE LA SEMAINE SAINTE, 8vo. *plates, bound in red morocco extra, gilt edges, with the Arms of the Cardinal de Bouillon on the sides, in a case,* £25. (*Paris, about* 1660)

This is not, as one might imagine from the name of the book, one of the usual elaborate mercantile bindings of handsome exterior which are often found on the Semaine Sainte—the publisher's covering: it is a beautiful Le Gasconesque dress executed specially for this copy and the prince-cardinal whose arms are on it. The geometrical pattern of the publisher's *plaque* has been imitated very nearly by hand, but all the spaces between have been filled with delicate *pointillé* ornament in gold, so that the sides present an appearance of extreme richness and splendour. The tooling is so minute and fine that it must have been the work of some one who had learnt his art under Le Gascon. The binding was done about 1671, the year in which the young Cardinal was enrolled in the order of the Saint-Esprit.

Le President Charron, *Marquis de Menars* (1643-1718):

13104 [MAYERBERG (Augustin de)] Voyage en Moscovie, 12mo. *veau fauve gilt, with Arms and Monogram of the Marquis de Menars in gold on sides and back, from the Beckford library*, 26*s* *Leide*, 1688

13105 ESCALERA GUEVARA (P. de la) Origen de los Monteros de Espinosa, *Madrid*, 1632—Mazzolari (Ilario) Reali Grandezze dell' Escuriale, *Bologna*, 1650—2 vols. in 1, small 4to. *finely bound in veau fauve, with Arms and Monogram of the Marquis de Menars stamped in gold on sides and back, from the Beckford library*, £2. 16*s*

Although bearing a shelf-mark in ink like that which appears on all the books of the De Thou library, which, as is well known, the President Charron bought in 1679, yet this volume is evidently one from his own collection. It was bound probably by a Boyer, about 1670-80.

13106 EVANGELIORUM VERSIONES GOTHICA et Anglo-Saxonica, illam ex codice nunc primum depromsit Fr. Junius, hanc ex codicibus emendatius recudi curavit T. Mareschallus, 2 vols. in 1, stout small 4to. *veau fauve, with arms and monogram of the Marquis de Menars in gold on sides and back, from the Beckford library*, £2. 2*s* *Dordrechti*, 1665

By the same binder as bound the preceding volume.

13107 CANINI (Gio. Angelo) Iconografia, data in luce da Mar. Antonio Canini, folio, *engraved frontispiece and numerous plates of heads, chiefly from ancient gems and medals, green vellum gilt, with fine impressions in gold of the arms and cipher of Charron de Menars*, £2. 2*s* *Roma*, 1669

13108 MAUROLYCI Sicanicarum Rerum Compendium, small 4to. *with the suppressed Passages copied from the MS. added, red morocco extra, gilt edges, with Arms and Monogram of the Marquis de Menars, in gold on sides and back, very scarce*, £4. 4*s* *Messanæ*, 1562

This binding was done about 1680, and is a fine example of Boyer. The book cannot have been in De Thou's library, notwithstanding the ink-marks which are usually taken to prove it, but which must have been also used by Charron de Ménars on his own books when he united with them the De Thou collection acquired in 1679.

13109 GREGORII NYSSENI OPUSCULA nonnulla, *Gr. et Lat.* nunc primum edita per F. Ducæum, *Ingolstadii*, 1596—S. Joannis Chrysostomi quòd difficile sit Episcopum agere dialogus G. Brixio interprete, *Genevæ*, 1541—S. Jean Chrysostome, Discours de la verité du S. Sacrement, traduict par F. Morel, *Paris*, 1596—3 vols. in 1, 12mo. *red morocco extra, gilt edges, with arms and monogram of the Marquis de Menars in gold on sides and back, from the Beckford library*, £14.

A very beautiful example of Boyet's binding, dating from about 1680. There is a delicate and elegant roulette ornament inside the cover.

Jean Jacques Charron, Marquis de Menars, was not only himself a great book-collector, but had also the honour of being Colbert's brother-in-law.

Nicolas Desmarets, *Marquis de Maillebois* (1648-1721):

13110 TESSEREAU (Abraham) Histoire Chronologique de la Grande Chancelerie de France, royal folio, LARGE PAPER, *old red morocco*

extra, gilt and marbled edges, with the Arms of the Marquis de Maillebois on sides, from the Sunderland library, £10. *Paris,* 1710

This beautiful binding was done in 1710-11, by Boyer. The Marquis de Maillebois was a nephew of the great Colbert, to whom Tessereau (who compiled the first volume of this book and who died in 1679) dedicated his work.

Louis Urbain Le Fevre de Caumartin, *Marquis de St. Ange* (1653-1720):

13111 MIKROKOSMOS: Parvus Mundus [en vers François] small 4to. 74 *plates, containing symbolical representations of episodes in the life of man (by Gerrit de Jode) calf, gilt marbled edges, with Arms of Caumartin St. Ange in gold on sides, and the bookplate of the St. Ange library, rare, from the Beckford library,* £6. 6*s*
Anvers, 1589

The French poem is declared in the imprimatur to be faithfully translated from the Latin, and cannot therefore be the same work as had been printed under the name of Maurice de Scève. It is not described by Brunet.

The title-page bears the autograph of "Secousse," an eminent collector, who became possessed of the volume about 1750.

? Quesnoi *or* Quesnay (*of Picardy, about* 1690):

13112 CESPEDES Y MENESES. Primera Parte de la Historia de D. Felippe el IIII. Rey de las Españas, sm. folio, *first edition, old calf gilt, with the imperial eagle in gold on the sides, surmounted by a Marquis's coronet,* £4. *Lisboa, P. Craesbeeck,* 1631

No more than this first part was published.

Ch. G. de Vintimille du Luc, *Archbishop of Aix* (1655-1746):

13113 FLÉCHIER (Esprit) Histoire du Cardinal Ximenès, 4to. *portrait by Edelinck, old calf, gilt back, the Archbishop's arms on the sides,* 20*s* *Paris,* 1693

Bound for him before 1729, in which year he became Archbishop of Paris.

Baron de Longepierre (*H. B. de Requeleyne*) (1659-1721):

13114 APULEII Metamorphoseos sive lusus Asini libri XI. [aliaque Opera necnon] Isagogicus liber Platonicæ Philosophiæ per Alcinoū (*Græce,* edente Fr. Asolano), 12mo. ALDINE EDITION, *ruled throughout with red lines, fine copy in old veau fauve gilt, with the Toison d'Or at the four corners and in the middle on each side, full gilt back, gilt and marbled edges, from* LONGEPIERRE'S *library* (159 × 90 millimètres), £20. *Venet. in ædibus Aldi,* 1521

This may be one of the bindings of the celebrated Duseuil, of whom so little is known. The ornamentation on the back seems to partake of Padeloup's style and that of the seventeenth century. It was probably done soon after 1700.

13115 CICERONIS Oratio pro domo sua; 4to. *old veau fauve, with the* toison-d'or *of Longepierre at the corners,* £4. *Parisiis,* 1539-38

13115* PLINII SECUNDI Historiæ Naturalis libri . . ab Atexandro (*sic*) Benedicto Ve. physico emendatiores redditi, 2 vols. bound in 4. sm. 8vo. (12mo.) *fine copy in marbled calf extra, gilt and marbled edges, probably by Duseuil (or Padeloup), with the toison d'or in the panels on the back, and on the side in centre and angles, an excellent specimen of Longepierre's library,* £21.
[*Lugduni*] 1510

"Cette édition est extrêment rare."—*Renouard.* This copy of one of the

BARON DE LONGEPIERRE—*continued.*

so-called Aldine counterfeits, is a book of unusual interest, as it bears the name (written at the end of Vol. I) of "A(mbroise) Duboys" who was painter to Henri IV at the beginning of the seventeenth century, and to whose hand we may assign the ornamental escutcheon painted at the beginning of each volume, *de gueules, au chevron d'or, accompagné de trois trèfles de même, deux en chef, un en pointe*, supported by two figures of female angels, winged like peacocks, and having their sex strongly indicated. They are accompanied by a cipher which seems to consist of the letters in the word *France*, or which may indicate the Christian name of Dubois' wife *Françoise Doué* (whom he married in 1601).

13116 VIRGILII Opera (cum Maronis vita, Servii commentariis, et Maphæi Vegii libro tredecimo Æneidos) folio, *old French mottled calf gilt, gilt and marbled edges*, FROM THE LIBRARY OF THE BARON DE LONGEPIERRE, *with his mark of the* TOISON D'OR *impressed in gold on the sides and back, from the Sunderland library*, £21. *Venet.* ANTONIUS BARTOLOMÆUS, 1486

AN EXCELLENT COPY OF THIS FINELY PRINTED AND RARE EDITION, with the first page illuminated, and a painted miniature of the poet in the first initial, the painted escutcheon of the original owner (a member of the Aguccio family of Bologna) on the lower margin, and several small illuminated initials.

Perrinet (was collecting books between 1680 and 1720):

13117 JOSEPHUS. Histoire des Juifs ecrite par Flavius Joseph . . . traduite par Arnauld d'Andilly; de la Guerre des Juifs contre les Romains, Response à Appion, Martyre des Machabées et sa Vie ecrite par luymesme . . . traduit par Arnauld d'Andilly; 2 vols. folio, FIRST EDITION, *portrait of the translator by Edelinck, and vignettes, very fine copy, ruled, in red morocco gilt, marbled edges, by Boyer, with arms of Perrinet in gold on sides, from the Beckford library, Hamilton Palace*, £15. *Paris*, 1667-68

A very fine and massive example of the first Boyer's binding, about 1680-90, with the double three-line fillet on the sides, fleurons outside the inner-angles.

13118 ARNAULD [A.] Dissertation sur les Miracles de l'ancienne Loy, *Cologne*, 1685—Malebranche (P.) Reponse, *Rott.* 1685—2 vols. in 1, 12mo. *red morocco extra, gilt marbled edges, by Boyer, with Arms of Perrinet, surmounted by a Count's coronet, in gold on sides, from the Beckford library*, £12. 12*s* 1685

An elegant and solid binding in beautiful morocco, which justifies the allusion of Pere du Cerceau quoted by Marius-Michel—

Dorés sur tranche et sur la couverture
Mieux n'auroit fait Boyer . . .

This book was bound by a Boyer about 1720. Who the collector was, whose arms appear on it and the preceding work, I have been unable to discover. He is called Perrinet, simply because the same escutcheon is given in Dubuisson's Armorial de la France, to "Perrinet, seigneur de Jars du Pezeau." He is, except so far as this bare statement goes, unknown to the writers on Genealogy and Heraldry, and his *noblesse* may have been of doubtful quality, notwithstanding the Count's coronet which surmounts his arms. There is an olive-branch in the dove's mouth, which is not given by Chevillard-Dubuisson. The owner of these two books must have had a choice library, as a long space of time elapsed between the binding of the two works, and he could not have been idle in the meanwhile.

Louis Henri de Loménie de Brienne (1658-1743):

13119 VITI (Ricardi) Historiarum Britanniæ insulæ ab origine mundi libri (I-V) 12mo. *old calf, with the arms of Louis-Henri de Lomenie on the sides, but a cipher on the back of which the principal component parts are two interlaced* ΦΦ, 25*s* *Douay*, 1602

Paulen Prondre de Guermante (*about* 1710):

13120 MAGNUS. Histoire des Pays Septentrionaus écrite par Olaus le Grand, Goth, Archevêque d'Upsale, 12mo. *numerous woodcuts, fine copy in limp red morocco extra, gilt edges, arms of Prondre de Guermante in gold on sides, from Beckford library*, £12. 12*s* *Paris, chés M. Le Jeune*, 1561; at end *Anvers, C. Plantin*, 1560

Plantin, who signs the dedication, appears to have been the translator of the work, as well as its printer. Brunet, misled by catalogues giving sometimes 1561 at others 1560 as the date, has made two separate editions of the only one. The fact was that Martin le Jeune simply added a title and got a privilege to sell, having apparently bought a certain portion of the edition from Plantijn, or else acting in partnership with him.

The binding is a very fine specimen of the nearly limp morocco with lapping edges which was occasionally used towards the end of the seventeenth, and beginning of the eighteenth century. This volume seems to have been bound by Augustin Duseuil about 1710.

Louis de la Vergne de Monteynard, *Bishop of Nantes* (*about* 1720):

13121 METEREN (E. de) Histoire des Pays-Bas, folio, *portraits, old citron morocco, with the Bishop's mitre and cypher on the sides, from the Beckford library*, £7. 15*s* *La Haye*, 1618

He was Bishop of Nantes from 1717-23, afterwards Archbishop of Rouen. The binding belongs to the earlier period, and is in the Boyer style.

Comtesse de Verrue (1670-1736):

13122 TASSO, la Hiervsalem Delivrée. Poëme Heroïqve . . . tradvit en Vers François par M. Le Clerc, small folio, *fine copy in old French blue morocco, gilt marbled edges, with the arms of the famous Comtesse de Verrue in gold on sides*, £12*s*. 12*s* *Paris*, 1667

This translation (which has the text added in the margin) only comprises the first five cantos. It is in stanzas of ten lines each, in Alexandrine measure.

Louis Fouquet, *Marquis de Belle-isle* (16**-1729):

13123 [FLEURIAU (Père T. C.)] Estat present de l'Armenie, 12mo. *veau fauve gilt, with the Crest of Fouquet in gold on back, from the Beckford library*, 18*s* *Paris*, 1694

Count Hoym (16**-1736):

13124 NOVUM TESTAMENTUM . . . adiectis scholijs . . . authore Isidoro Clario, small 8vo. (12mo.) *fine copy in old French blue morocco, exquisitely bound by* "Padeloup le jeune" (with his ticket) *for Count Hoym, the Count's arms on the sides and his coronet, with the Eagle of Poland on the back*, £52. *Antverpiæ*, 1544

"Padeloup le jeune," as he styles himself, was the great binder, Antoine Michel Padeloup (1685-1758), who became King's binder in 1733. His father Michel, who died in 1725, was evidently still alive when this book was bound, so that the binding may probably date from 1724. It is exactly the same in size, leather, style, and general appearance as the Cicero of Count Hoym, No. 23 of the Payne sale.

Though not a Frenchman, Count Hoym resided so long in France, his library being entirely formed there, that it is best to treat him amongst French collectors.

COUNT HOYM—*continued.*

13125 HERODIANI Historiæ, Angelo Politiano interprete, 12mo. *fine copy in blue morocco extra, gilt edges, by Padeloup, with arms and monogram of Count Hoym in gold on sides and back, from the Beckford library,* £25. *Paris, R. Stephanus,* 1544

13126 MONTFAUCON (Bernardi de) Palæographia Græca, roy. folio, LARGE PAPER, *plates, with an illuminated painting on vellum inserted, veau fauve extra, gilt edges, by Boyer, with the arms of Count Hoym on the sides in gold,* £10. 10*s* *Paris,* 1708

One of the plates is a picture of Dionysius Halicarnasseus writing, after the miniature in an ancient Greek MS. The inserted drawing is a faithful painted copy of the same subject, done from the MS. for Count Hoym.

Hercule Meriadec de Rohan, *Prince de Guéménée, Duc de Montbazon* (1680-1757):

13127 MENESTRII (C. F.) Philosophia Imaginum, sm. 8vo. *numerous plates of emblems, old gilt veau fauve, with the Rohan-Soubise device in gold on back, from the Beckford library,* £1. 16*s* *Amst.* 1695

The coronet is ducal, not princely, and the binding is a fine Boyer of about 1720-30, consequently the device cannot be (as supposed in the Beckford catalogue) that of the Maréchal-Prince de Soubise, who was born in 1715, and the "reliure veau fauve, calme, simple, et solidement établie" must be assigned to the head of the Rohan family as above.

Emanuel Pinto de Fonseca (1681-1773):

13128 DOLERIA del Sueño del Mundo, comedia; Proverbios morales hechos por Alonso Guajardo Fajardo, 12mo. *calf, arms on sides,* £2. 2*s* *Paris,* 1614

Like Count Hoym, Pinto de Fonseca may be treated as virtually a French collector.

? Mathieu de Montholon (1684-):

13129 SAINTE MARTHE, Vie de Cassiodore chancelier de Theodoric le grand, 12mo. *red morocco extra, gilt edges, with the Montholon arms on the sides, surmounted by a ducal crown,* £2. 12*s* 6*d* *Paris,* 1694

This is a binding of Boyer style, done about 1710-20.

Colbert-Sainctard (*about* 1730):

13130 CORNEILLE (Pierre) Théatre, 4 vols. in 8, *portrait and plates, fine copy in old gilt veau fauve, with the bookplate of a member of the Colbert family, from the Beckford library,* £10. *Suivant la Copie* (*Elsevier*), 1664-66

The pieces which compose this Recueil having all been printed and sold separately, it is nearly impossible to make up a complete set, and, according to Brunet's continuator, we usually find that copies consist of only five or, at most, eleven pieces. Here there are twenty-eight, all in fine condition and perfect, except that there is no frontispiece to "La Toison d'Or." The four dramas (Attila, Tite, Pulchérie, Suréna), which were not printed in Paris till some years later, cannot, of course, be expected to appear here; and, to make up for them, we have two of the rarest pieces of Thomas Corneille substituted. These are the Persée and the Pyrrhus, both printed in 1666.

The arms on the book are *parti:* 1, the regular Colbert symbol; 2, *gueules,* a heart *argent,* within two interlaced triangles or deltas, *en chef, azur,* three stars, *argent.* Thus indicates that the book belonged to a Colbert who had married some dame de Saintard, on which point I have found no information.

Marechal Comte de Lautrec (1686-1762):

13131 BESSE (G.) Histoire des Comtes de Carcassonne, small 4to. *engraved title, old calf binding, with the arms and insignia of* Voisins d'Ambres, Comte de Lautrec, *in gold on the sides,* £2. 10*s* *Beziers*, 1645

Charles d'Orléans, Abbé de Rothelin (1691-1744):

13132 LE BLANC (Vincent) Voyages fameux aux quatre Parties du Monde . . . redigez par Pierre Bergeron, 3 parts in 1 vol. small 4to. *fine copy, ruled, old French blue morocco extra, gilt edges, with the bookplate of the Abbé de Rothelin, from the Beckford library,* £4. 4*s* *Troyes*, 1658

It is only the bookplate which connects this prince with the book, as the binding was executed about the year 1690 by an artist of the Boyer family.

13133 CIACONII (Alphonsi) Vitæ et res gestæ Pontificum Romanorum et S. R. E. Cardinalium ab initio nascentis ecclesiæ usque ad Clementem IX; ab Augustino Oldoino recognitæ, 4 vols. folio, *woodcut portraits of all the Popes, and escutcheons of the Popes and Cardinals, old red morocco gilt, fine copy, from the libraries of Baluze, the Abbé de Rothelin, and the Duke of Marlborough,* £10. 10*s* *Romæ*, 1677

Bound about 1680, by Boyer, probably for Baluze, whose autograph appears on the title-page. The Abbé de Rothelin bought the book after Baluze's death in 1718, and his ownership is recorded by the bookplate in each volume.

Président J. A. Crozat, *Marquis de Thugny* (1699-1750):

13134 [BRANT (Seb.)] LA GRAND NEF DES FOLZ, small 4to. Lettres Gothiques, *over* 100 *curious woodcuts, red morocco extra, gilt edges, by Derome,* £15. *Lyon, Francoys Juste*, 1530

This translation is in prose "selon la lettre." There are no arms on the binding, but on the back of the title we find written "Ex Bibliotheca D. Crozat in supremâ Parisiensi Curiâ Præsidis," and there is the bookplate of a different owner pasted on the fly-leaf, the arms on which are *azuré*, two fasces *or*, with a crest surmounted by the coronet of a marquis.

Louis Phélypeaux, Comte de St. Florentin (1705-77):

13135 MORICE (D. H.) ET DOM C. TAILLANDIER, HISTOIRE ECCLÉSIASTIQUE ET CIVILE DE BRETAGNE, 2 vols. *Paris*, 1750-56—MORICE (DOM H.) MÉMOIRES POUR SERVIR DE PREUVES À L'HISTOIRE ECCLÉSIASTIQUE ET CIVILE DE BRETAGNE, 3 vols. *ib.* 1742-46—5 vols. roy. folio, LARGE PAPER, *maps and many plates, fiee copy in old French red morocco, richly gilt, with the arms of Louis Phélypeaux, Comte de St. Florentin and Duc de la Vrillière, in gold on sides, and the back all covered with the ermine of Brittany in gold,* £42. 1742-56

Contains numerous references to English Families. A beautiful copy; fetched £35. 10*s* at Beresford Hope's sale.

13136 LA CONDAMINE, Relation abrégée d'un voyage fait dans l'intérieur de l'Amérique Méridionale, small 8vo. *beautiful copy, in old olive morocco extra, gilt edges, by Derome, smooth back, with the arms of Louis Phélypeaux, Comte de St. Florentin on the sides, gilt inside and on the edges of the cover,* £8. 8*s* *Paris*, 1745

Louis César, Duc de la Vallière (1708-80):

13137 LE GRANT THERĒCE EN FRANCOYS tāt en Rime que en Prose, folio, Lettres Gothiques, *numerous woodcuts, calf, by Padeloup, full-gilt back, with the arms of the Duc de la Vallière in gold on the sides,* £10. *Paris, Guillaume de Bossozel,* 1539

Marquis de ( ) (*about* 1750):

13138 [FAUCHET (Claude)] Recveil de l'Origine de la Langue et Poesie Françoise, ryme et romans, plus les noms . . . de CXXVII poetes François, vivans auant M.CCC, sm. 4to. *old French calf gilt, by Boyet, with the arms of on the sides in gold,* £5. *Paris,* 1581

The Sunderland copy fetched £7. 7*s*.

13139 SAINT GERVAIS, Memoires historiques qni concernent le gouvernement de l'ancien et du nouveau Royaume de Tunis, 12mo. *old French veau fauve, by Padeloup, with the arms of in gold on the sides,* £2. 2*s* *Paris,* 1736

The arms are: quarterly, 1 and 4, à la fasce ondée, trois merlettes en chef, 2 and 3, à la croix, accotée de quatre glands; sur le tout, à un oiseau posé sur un rocher. They seem to indicate an alliance with the family of Marbais of Brabant.

Barthelemy de Thoynard (*about* 1760):

13140 [LANGUET (Hubert)] Vindiciæ contra Tyrannos, sive de principis in populum populique in principem legitima potestate, Stephano Junio Bruto auctore, 12mo. *veau fauve, by Derome, with arms on the sides in gold,* £4. *Edinburgi,* 1579

The Thoynard arms are surmounted by a marquis' coronet.

Charles, Prince de Soubise, Duc de Rohan-Rohan (1715-88):

13141 AMORT (Eusebii) de Revelationibus, Visionibus et Apparitionibus privatis Regulæ tutæ, sm. 4to. *the Soubise copy in veau fauve, with the symbols and crown in gold on the back, from the Beckford library,* £2. 16*s* *Aug. Vind.* 1744

A very curious book, chiefly relating to the semi-hysterical and semi-heretical visions of many saintly personages.

Louis de Brancas, Duc de Lauraguais (1714-):

13142 HOMER. Ὁμήρου Ἰλιάς, μεταθληθεῖσα πάλαι εἰς κοινὴν γλῶσσαν . . . παρὰ Νικολάου τοῦ Λουκάνου . . . small 4to. *the Iliad in Romaic verse, with numerous woodcuts, beautiful copy in red morocco extra, broad borders of gold, gilt edges by Derome, from the Beckford library, Hamilton Palace,* £60. *Venetia, S. de Sabio,* 1526

EXCESSIVELY RARE, and also important as an early literary monument of the modern Greek language. The binding is not marked with the owner's arms, but his bookplate is inside engraved with his arms and the initials B. C. D. L. (Brancas, Comte de Lauraguais). There is also an inscription, "Bib. de La Vallière," which imports that the Lauraguais' collection passed into the hands of the Duc de la Vallière.

André-Hercule, Duc de Fleuri (1715-):

13143 DUBUISSON, Armorial des principales maisons et familles du royaume, 2 vols. 12mo. *bound in red morocco extra, gilt edges, by Dubuisson, with the arms of the Duc de Fleuri in gold on the sides* *Paris,* 1757

Copies of this kind, bound by the author for a member of the *haute*

noblesse, are eagerly sought for by French collectors, but are seldom attainable. In the one now before us, the first 171 escutcheons have been richly emblazoned in their proper metals and colours, as well as the preliminary royal and dedication pieces.

Armand de Rohan, *Cardinal de Soubise* (1717-56):

13144 SEGUIN, Livre des Celebrants, contenant les offices divins, sm. 8vo. *red morocco extra, gilt edges, by Derome, with the arms of the Cardinal de Soubise on the sides in gold*, £7. 10*s* *Paris*, 1730

Marquis de ? (*about* 1765):

13145 OVIDII OPERA, Daniel Heinsius textum recensuit, 3 vols. 12mo. *best* ELZEVIR EDITION, *fine copy, old French crimson morocco extra, gilt edges, with arms on the sides*, £16. 16*s* *Lugd. Bat.* 1629

Bound by Derome le jeune about 1765. The arms are two escutcheons *accollés*: 1, *au chevron, accompagné de trois roses, deux en chef, une en pointe*; 2, *au chevron, deux cœurs en tête, en pointe, un arbre, surmonté d'un oiseau.*

Franc. Cés. Le Tellier, Marquis de Courtenvaux (1718-):

13146 HORATII Poemata, 12mo. *MS. notes on a separate leaf by Mr. Heber, very fine copy, ruled, in red morocco extra, gilt edges, by Derome le jeune, from the Beckford library, Hamilton Palace*, £6. 6*s* *Florentiæ, per Juntas*, 1519

With the library-stamp of the Marquis de Courtanvaux, for whom the book was bound by Derome le jeune about 1770.

Bourgevin de Vialart de Moligny (*about* 1760):

13147 MERLIN. Sensuyt [le premier et] le second volume de Merlin: q parle des merueilleuses aduētures du monde. Et en la fin cōmēt Viuianne lenferma en vne tour fermee de lair ou ledict Merlin est encore de present enferme, 2 vols. in 1, sm. 4to. Lettres Gothiques, *woodcuts (the first volume wants title and table), wormed, French calf gilt, the back covered with the shells and ermine that belonged to the arms of the collector, whose bookplate is pasted on the inside of the cover*, £12. *Paris (P. Le Noir)*, 1538

This copy has not the Propheties which ought to form a third volume. The edition is extremely rare. The Roxburghe copy sold for £16; Heber's for £18. 5*s*; Giraud's for 410 francs; and Prince d'Essling's for 320 francs.

The special feature of Bourgevin's collection seem to have been the Romances of Chivalry.

J. L. de Durfort-Civrac, Comte de Lorges (*about* 1760):

13148 PLUMIER (Charles) Description des Plantes de l'Amerique, folio, *plates, veau marbré, with arms of the Comte de Lorges in gold on sides and back*, 28*s* *Paris*, 1693

Madame de Pompadour (1722-64):

13149 LE QUIEN DE LA NEUFVILLE, HISTOIRE DES DAUPHINS de Viennois, d'Auvergne et de France, 2 vols. 12mo. *red morocco extra, gilt edges, by Derome, with Arms of Madame de Pompadour in gold on sides*, £31. 10*s* *Paris*, 1760

13150 (JURIEU) Histoire du Calvinisme et celle du Papisme mise en parallèle, 4 parts in 2 vols. sm. 4to. *calf, gilt backs, with the arms of Madame de Pompadour impressed in gold on the sides*, £2. 16*s* *Rotterdam*, 1683

Lallemant de Betz (*about* 1760) :

13151 ARETINO (Pietro) Capricciosi & piaceuoli Ragionamenti (con la Puttana Errante), 12mo. FIRST EDITION *with this date, fine copy* (157 *millim.*) *in vellum, gilt edges, rare*, £12. 12*s*

Cosmopoli (*Elzevier*), 1660

Although the binding is merely vellum, yet the flower on the back and the tooling on the sides seem to be Derome's.

Paul Girardot de Prefonds :

13152 CAVICEO. Dialogue treselegant intitule le PEREGRIN, traictant de lhonneste et pudique amour . . . . traduict de vulgaire Italien en langue Frãcoyse par maistre Francoys dàssy, 4to. *First Edition, woodcuts, fine copy, with the bookplate of Girardot, ruled, old red morocco, gilt edges, by Derome the elder, the owner's name, P. Gir. d. P. stamped in gold (but nearly obliterated) on the back at bottom*, £12. 12*s*

Paris, N. Couteau pour Galliot du Pre, 1527

13153 ACUÑA (C. de) NUEVO DESCUBRIMIENTO DEL GRAN RIO DE LAS AMAZONAS, sm. 4to. *beautiful copy, ruled, red morocco extra, broad borders of gold, gilt edges by Padeloup; from the library of Girardot de Préfond, and afterwards from the Beckford library*, £42. *Madrid*, 1641

EXCESSIVELY RARE, nearly every copy having been destroyed by the Spanish Government to prevent the Portuguese from deriving any information respecting their acquisition of the country.

This was bound for Girardot in or before 1757, since his name appears stamped in gold inside the cover on the morocco of the binding. He lost his first collection in that year, but began almost immediately after to form his second collection. This book fell into his hands again, and the usual circular label is pasted on the inside. The broad arabesque border of gold on the sides of the book is an unusual and beautiful feature in the Padeloup binding.

13154 OCHINI (Bernardini) liber de Corporis Christi præsentia in Cœnæ sacramento, 12mo. *fine copy in old red morocco, by Padeloup, with Girardot de Prefond's name stamped on the leather lining inside the cover*, £2. *Basileæ* [*about* 1545]

Girardot's name with the date 1755 is written on one of the fly-leaves. This volume was therefore part of his first collection. The label bearing his name is long, not round.

13155 ——— Andreasii de amplitudine misericordiæ Dei oratio Cælio Horatio Curione interprete ; item Sermones tres D. Bernardini Occhini . . . . ad Regem Edvardum VI, 12mo. *fine copy in red morocco extra, gilt edges, with Girardot's label in green morocco pasted inside*, £2. 16*s* *Basilæ, at end*, 1550

This volume formed part of Girardot's second collection (made between 1757 and 1769), and must therefore have been bound between 1757 and 1759, by A. M Padeloup.

13156 BRUGIANTINO (Vincenzo) le Cento Novelle [del Boccaccio] dette in ottava rima, small 4to. *woodcut initials, fine copy, in green morocco extra, gilt edges, with the label of Girardot in red morocco pasted inside*, VERY RARE, £28.

Vinegia, Fr. Marcolini, 1554

Bound by Derome le jeune in imitation of Padeloup (and with the bird on the back) about 1769.

13157 GUISCHET (Petri) Ars Ratiocinandi lepida . . . in cartiludium redacta, sm. 4to. *with engravings of a set of* 52 *cards* (Crabs,

PAUL GIRARDOT DE PRÉFONDS—*continued.*

Fishes, Bells, and Acorns), *fine copy in red morocco extra, gilt edges, by Derome le jeune,* £15. *Salmurii,* 1650

A rare and curious volume intended to teach logic and develop the reasoning faculties by means of a card-play. It was bound by Derome le jeune about 1768-69, and has Girardot's label in red morocco pasted inside.

13158 MYSTERE DES ACTES DES APOSTRES. Le premier [et le second] volume des Catholicques œuvres et Actes des Apostres redigez en escript par Saint Luc . . . . 2 vols.—LAPOCALYPSE Sainct Jehan zebedee [composé par Maistre Loys Chocquet]—together 3 vols. in. 1, sm. folio, Lettres Gothiques, *woodcuts, very slightly wormed, but altogether a very fine copy in red morocco extra, gilt edges, by Derome le jeune, with the arms and name of Girardot on paper-labels pasted inside the cover, from the Beckford library,* £63.

Paris, A. et C. les Angeliers, 1541

EXCESSIVELY RARE. The binding was probably done about 1770, and is perhaps part of a third collection made by Girardot de Préfonds. It is a very beautiful specimen of Derome's work, and the leather is particularly bright and rich in colour.

A. R. J. Turgot, *Ministre d'Etat* (1727-81):

13159 HAGEDORN'S Poetische Werke, sm. 8vo. *portrait, beautiful copy in crimson morocco extra, gilt edges, with Turgot's arms on sides, bound by Derome le jeune,* £2. 8*s* *Hamburg,* 1757

Gabriel de Sartines, *Lieut.-gén. de la Police* (1729-1801):

13160 TABLEAU Historique des Trois Cours Souveraines de France, sm. 8vo. *bright old gilt red morocco, g. e. with coat of arms on the sides,* £4. *La Haye,* 1772

A curious chronological deduction (in parallel columns) of the judiciary history and constitution of the French monarchy.

E. J. B. Louis des Gallois de La Tour, *Bishop of Moulins (about* 1770):

13161 FRANÇOIS (Abbé) Examen des Faits qui servent de fondement à la religion Chrétienne, 3 vols. 12mo. *old red morocco extra, gilt edges, by Derome le jeune, with the Bishop's arms on the sides,* £12. *Paris,* 1767

Le Brun de Dinteville:

13162 ALMANACH ROYAL, année M.DCC.LXXXV. 8vo. *bound in smooth green morocco extra, probably by Derome le jeune, with the Le Brun arms on the sides (à trois chardons) surmounted by a Marquis' coronet, richly gilt, gilt edges,* £6. 6*s* *Paris,* 1785

With the autograph of the famous Cobbett, and interesting to Englishmen as having been in the possession of that clear-headed, pugnacious, litigious, and estimable worthy—a true John Bull, if ever there was one.

The marquis' coronet was borne in succession to Guillaume Le Brun who enjoyed the title of Marquis de Dinteville, and died in 1733.

Marquis de Villeneuve.

13163 DU BARTAS (G. Saluste) La Premiere et la Seconde Sepmaine, sm. folio, *wanting titles, maroon morocco extra, gilt edges, by Cottin-Simier, with coat of arms of the "Premier Marquis de France" on sides,* £2. 10*s* *Paris,* 1610

The binding is only about twelve or fourteen years old, and consequently

has no share in the feudal antiquity of the "premier Marquis de France." The book belonged in 1615 to A. Chalom Sieur de Gontez, who has written some of his own verses on the blank spaces.

VII. FRENCH BINDERS, AND BINDINGS without indication of ownership. SEC. XVI-XIX

Paris and Lyons Bindings (1530-80):

13164 THEOCRITI Ecloga . . . Genus Theocriti . . . Catonis sententiæ . . . Theognidis sententiæ . . . Aurea Carmina Pythagoræ . . . Hesiodi Theogonia, Scutum Herculis, Georgica . . . *Græce*, folio, *in a stamped binding of the early part of the sixteenth century, ornamented with roses, arabesques, medallions, fleurs-de-lis, and bearing on a shield in the arabesque border the initials P R several times repeated*, £10. 10*s* *Venetiis, Aldus Manucius*, 1495

This rare volume is of the first Aldine issue according to the marks indicated by Brunet. The binding was perhaps done for an Englishman, as has been suggested on accoout of the roses and lilies in compartments on the stamped binding which are usually considered to refer to Henry VIII's ownership. However that may be, the initials are apparently those of the binder-bookseller Pierre Roffet, in whose house in Paris bookbinding and bookselling were exercised in combination.

13165 TUNSTAL. De Arte Supputandi libri quatuor, Cutheberti Tonstalli, sm. 4to. *old calf, with medallion heads of Mars and Lucretia stamped in gold on sides, from the Sunderland library*, £2. *Parisiis, Rob. Stephanus*, 1538

Bands on the back with golden roses in the panels, the classical medallions on the sides with simple gold ornaments at the four angles, make this an interesting specimen of Parisian binding in 1540—especially when it is remembered that Benvenuto Cellini (whom the medallions involuntarily remind us of) was in Paris in 1540-44.

13166 VALERII FLACCI Argonautica; Io. Bapt. Pii carmen ex quarto Argonauticon Apollonii, etc. 12mo. *ruled with red lines, in the original calf gilt, with centre ornaments and the name* "S. RUBISCHIUS," *and date*, 1549, *in gold on sides; gilt and gauffred edges, from the Sunderland library*, £4. *Lugd. ap. Seb. Gryphium*, 1548

A very pretty specimen of Lyonnese work. The compartments between the gold lines on the sides are painted black.

13167 COLUMELLA, LES DOVZE LIVRES . . . DES CHOSES RUSTICQUES. Traduicts de Latin en Francoys, par feu maistre Claude Cotereau . . . sm. 4to. *ruled throughout with red lines, very fine and large copy in the original calf, the back a little damaged, the sides covered with a fine Grolieresque pattern of interlacements, filled in with arabesque ornaments à fers azurés, gilt edges*, £21. *Paris, Jacques, Kerver*, 1551

Although the binding has deteriorated somewhat since the book passed through the libraries of Ballesdens and Colbert, it is still a noble example of the best French style. It was done in Paris about the year 1560. This is the first edition of the book.

PARIS AND LYONS BINDINGS—*continued.*

13168 TACITI (P. Cornelii) Annales (item de moribus Germaniæ, de Oratoribus, et Agricolæ vita; omnia recognita ab Æmilio Ferretto), 12mo. *old calf, ornamented with Grolieresque tooling in gold,* £2. 16*s* *Lugd. Seb. Gryphius,* 1551

13169 WOTTONI (Edoardi) de Differentiis Animalium libri decem, folio, *fine copy in the original calf, gilt ornaments on the sides and back,* 25*s* *Lutetiæ Paris.* 1552

Born in 1492, deceased 1555. Edward Wotton, who had been Henry VIII's personal physician, is not to be confounded with his contemporary and namesake Sir Edward Wotton, the father of the English Grolier. John Mason, the English ambassador to France, took Wotton's manuscript with him and had the book printed in Paris.

13170 JUSTINIANUS. Institutiones Juris Justiniani a D. Sylvest. Aldobrandino annotationibus illustrata, etc. sm. 8vo. *in the original Lyonnese calf binding decorated with an interlaced pattern in gold, rebacked,* £5. *Lugduni,* 1553

This was a fine specimen, combining the geometrical interlacement, painted compartments, and *fers azurés* of Grolier, with the gold-dotted surfaces of Henri II. The corners are mended and the back is new, but the renovation has been ably done, and we have still the old sides with their admirable Grolieresque ornament. It is a piece of the best Lyons work.

13171 BIBLIA. R. Stephanus Lectori. En tibi Bibliorum vulgata editio; . . sm. 8vo. *in the original calf binding, slightly damaged, gilt ornaments on back and sides,* £5.
[*Parisiis*] *Oliva Roberti Stephani,* 1555

First edition of the Bible in which the verses are distinguished by paragraph-marks and by numbers, in exact conformity with the modern system.

13172 ERASMI Apophthegmatum ex optimis utriusque linguæ scriptoribus, lib. viii, small 8vo. *fine copy in the original calf with date on sides, the edges beautifully gilt and gauffred,* £2.
Lugd. J. Tornæsius, 1558

On the upper side, stamped in gold, we find the date of the binding and the initials of the owner, "A. B. G. D." The binding is no doubt Lyonnese, although the sides have but little ornament. The gauffred edges bear a geometrical pattern.

13173 HOMERI ILIAS, ULYSSEA, BATRACHOMYOMACHIA, HYMNI (cum Vita Homeri ex Herodoto, Dione, et Plutarcho), *Græcè,* 2 vols. sm. 8vo. FIRST ALDINE EDITION, PRINTED UPON VELLUM, *in an exquisite olive morocco binding by one of the artists who worked for Henri II, Diane, and Catherine, gilt edges, the sides and back ornamented with a beautiful pattern of scroll-work decoration, à fers azurés, from the Sunderland library, in red morocco cases,* £650.
(*Venet. Aldus,* 1504)

Here we have the rare combination of a book in every way valuable, with a binding of the most precious character. The

PARIS AND LYONS BINDINGS—*continued.*

owner of the first Aldine Homer on vellum can put himself on a level as a collector with Lord Spencer and the Duke of Devonshire; but it is not likely that any of the four copies described by Renouard (Royal Library B. M., Pius VI, Althorpe, Chatsworth) can vie with the Sunderland copy in its exterior. This is probably one of the last grand works executed by the great artists who disappeared from the capital of France when the Huguenot persecutions began which culminated at St. Bartholomew. It was executed about 1560-65.

13174 CICERONIS Opera, ex castigatione Joannis Boulierii, 9 vols. 24mo. *old calf, with elaborate gilt ornamentation, on a geometrical pattern, and resembling the architectonic decoration of Italian bindings at the same period,* £5.

Lugd. ap. Ant. Vincentium, 1560

This is a striking specimen of the ornamental Lyonnese binding of the period; the sides are in good condition, but most of the backs are damaged at bottom and top.

13175 CYRILLI Hierosolymorum Archiepiscopi CATECHESES, *Græce,* small 8vo. *beautiful copy in the original smooth morocco, gilt edges, the sides and back covered with scroll-work in gilt and painted compartments in the Grolier style, a most exquisite and charming specimen of the French work of the time, in marvellously fresh and healthy condition; in a morocco case,* £50. *Parisiis,* 1564

The title-page bears an inscription "Ex libris Seb. Epi. Lingonens." which shows that the book was, about 1630, in the possession of Sebastian Zamet, Bishop of Langres.

There are few examples of binding in the present catalogue which exhibit so perfect a combination of excellence in artistic design, rich harmony of colours, and delicacy of finish in the work, as this little volume.

13176 GAGUIN (Maistre Robert) LES GRANDES CRONIQUES: excellens faitz et vertueux gestes: des tresillustres treschrestiens magnanimes et victorieux Roys de France . . . . en lan Christifere mil cinq cens et quatorze songneusement reduictes et translatees . . . en nostre vulgaire francoys . . . ensemble aussi plusieurs additiōs . . . folio, **lettres gothiques, Printed on Vellum,** *with the woodcuts elaborately coloured and* **illuminated** *in the style of original* **miniatures,** *a beautiful copy, ruled throughout with red ink, in a sixteenth-century binding (repaired), calf, stamped*

PARIS AND LYONS BINDINGS—*continued.*

with bold gilt ornaments on the sides and back, gilt edges, £420. *Paris, Galliot du pre*, 1514

A lovely book, worthy to be enshrined in a king's library. The binding was done in Paris about 1570. It is in the Lyonnese style, of mixed geometrical and arabesque pattern, with *fond d'azur*. On the first page of the book, the arms of the original owner are painted, with his device, and two lions for supporters. However, the distinctive emblems are effaced, and we can only see that the shield was *gueules*. The first word of the motto is also defective, and we can only read the remaining two, which are *dargent silla*.

13177 [L'HOPITAL] De Sacra Francisci II Galliarum regis initiatione Mich. Hosp. sermo;—De Meti urbe capta, etc. M. H. carmen;—In Francisci Delphini et Mariæ Scotorum Reginæ nuptias M. H. carmen;—ad Margaritam Regis sororem M. H. epistola;—Turnebi ad Hospitalem epistola, 1560—Bellaii (Ioach.) Poemata, 1558—In Joachimum Bellaium carmina, 1560—Lambini in Turnebi obitum nænia, 1565—Turnebi Tumulus, 1565—Passeratii in Turnebi obitum elegia, 1565—Epistola quæ exponit obitum Turnebi, 1565—Roilleti in Turnebi morbum prosopopœia, 1565—Chytræus de immaturo Turnebi obitu, 1565—Morisotus de immaturo Turnebi obitu, 1565—Ripautii de Turnebi morte dialogismus (1565)—Le Picard (F.) de obitu Turnebi nænia (1565)—P. (R.) in quosdam ineptos versificatores (1565)—all fine and large copies in 1 vol. sm. 4to. *in the contemporary French calf, with a gilt azuré ornament on the sides, in the style of the Lyonnese bindings of the time*, £25. *Paris*. 1558-65

All rare; some of them to an extreme degree. Most of the collections relating to Mary Queen of Scots lack the small poem written on the subject of her first marriage by the learned Chancelier Michel de l'Hopital.

13178 VIRGILIUS. Opera Vergiliana cum decem cōmētis docte & familiariter exposita, etc. folio, *numerous striking woodcuts, some leaves stained, old calf, from the Sunderland library*, £2. 16*s*

Lugduni, Jac. Mareschal Roland, 1527 (1528 *on title*)

With a lettering on the back in gold within gold lines, and with a wreath-ornament of branching foliage on the sides. The binding was done about 1580.

Nicolas Eve, Clovis Eve, Robert Eve (1570-1620):

13179 MISSALE ROMANUM ex decreto sacrosancti Concilii Tridentini restitutum, Pii V. Pont. Max. jussu editum, square small folio, *printed in red and black, with large woodcut of the Crucifixion and woodcut initials, one of the initials cut out; in the original magnificent binding of smooth brown morocco, gilt edges, the sides and back covered with geometrical or architectonic patterns in the Eve style, with mosaic compartments in green, red, and silver, the spaces filled*

NICOLAS EVE, CLOVIS EVE, ROBERT EVE—*continued.*

in with enwreathing gold lines which terminate in fanfare ornaments and branches of leaves, à fers azurés, £400. *Parisiis, J. Kerver,* 1571

A glorious example of the new French school which came into vogue about 1570-80. It resembles the finest of the early De Thou bindings—that is, of those which are seldom seen, and which differ so much in their splendour of ornamentation from the books that are usually found bearing his arms. In the central compartments, the indications of ownership were painted originally, but they have been carefully effaced. We can still discern, however, the initials C. G. on the upper cover, and the figure of a tree (as an armorial bearing) on the lower one. The woodcut initials are very elegant, but deal with nudities rather more freely than the book's character would warrant.

13180 BOCCACCIO. Il Decameron di Messer Giovanni Boccaci . . . riscontrato in Firenze con testi antichi & alla sua vera lezione ridotto da' Deputati . . . sm. 4to. *limp olive morocco with flat back, a fleur de lis stamped in each compartment on the back, and a spray of foliage as centre-ornament on the sides, edges gilt,* £5 5*s* *Fiorenza,* 1573

Bound probably in Paris, soon after the time of publication, for one of the followers of Catharine dei Medici. The limp binding is unusual, and the spray of foliage on the sides, although stiff and hard in its regularity, is evidently the original *motif* of the branch ornamentation used by the Eves.

It would seem as though the volume belonged to Philippe de Mornay in 1576 (that is the year of his marriage with Charlotte d'Arbaleste). On a blank page at the end there are sketched in ink several essays of monograms for the letters CC, and below them there is the ϕ ϕ which he used himself.—See *La Reliure* of Gustave Brunet, a plate in which exhibits the CC, ϕ ϕ, and *s* fermé exactly as this sketch shows them.

13181 CESAR (Jules) Commentaires des guerres de la Gaule, plus ceux des Guerres Civiles contre la part Pompeienne, le tout de la version de Blaise de Vigenere, folio, LARGE PAPER, *ruled with red lines,* FINE COPY *in old crimson morocco, gilt edges, with wreath and monogram on the sides,* £6. 6*s* *Paris, Abel l'Angelier,* 1589

The wreath on the sides, which forms a frame to the central oval in which the cipher is impressed, consists on one side of a branch of palm and on the other of a spray of different foliage, as in the example given by Marius-Michel of such an ornament as used towards the close of the sixteenth century. It was specially employed by the binders of the Eve family. As for the cipher, I am unable to riddle it. It looks like a cordon so arranged as to take the shape of a twin-heart reversed, and may be thought to embrace the initials of the translator B V (Blaise Vigenère).

13182 CÆSARIS Commentarii . . . *woodcut maps and views, Paris. Vascosan.* 1543—VEGETIUS RENATUS, Frontinus, Ælianus, Modestus, ed. Budæus, 120 *full-page woodcuts of Military Machinery, different forms of Cannon, Divers and Diving Apparatus, etc. Paris, Wechel,* 1553—2 vols. in 1, folio, *old French*

NICOLAS EVE, CLOVIS EVE, ROBERT EVE—*continued.*

olive morocco, richly tooled, gilt edges, from the Sunderland library, £80. *Paris,* 1543-53

A most beautiful specimen of binding by an artist of the Eve family and done about the end of the sixteenth century. On the sides there is an interlaced geometrical centrepiece, rounded with wreaths of foliage; and a full border of similar leaf-pattern with shield-cartouches at the corners and in the middle. The ornamentation on the back is in harmony, but the leaf-forms are a little larger. On the whole this noble example is a work of masterly skill and taste. Its freshness is remarkable.

13183 BARCLAII (Guilielmi) de Regno et regali potestate adversus Buchananum, Brutum, Boucherium, & reliquos monarchomachos, 4to. *portrait, fine copy in the original limp vellum, gilt edges, corner and centrepieces on the sides in gold,* £2. 8*s* *Parisiis,* 1600

The foliage-ornament of the Eves forms an oblong wreath in the centre, at the corner it serves as basis to a geometrical figure enclosing the head and wings of a cherub.

13184 SALUSTE Seigneur DU BARTAS (G. de) Oevvres poetiques & Chrestiennes, 18mo. *ruled with red ink, a little soiled at beginning and end, in the original olive morocco, the sides marked with a double three-line fillet, a simple ornament at the angles, and the back adorned with wreaths of foliage in gold,* 36*s* (*Paris*) 1598

Bound within a few years of the publication.

13185 BREVIARUM ROMANUM . . pars æstivalis, thick sm. 8vo. *in the original dark red morocco, entirely covered, back and sides, with an exquisite pattern in gold, combining the geometrical interlacements, the fanfare ornaments, the palm leaves and wreaths of foliage, a very beautiful specimen of Clovis Eve's work in marvellously fine preservation,* £20. *Antverpiæ, Plantin.* 1612

13185* OFFICIUM B. MARIÆ VIRGINIS, 4to. (or sm. folio) *beautiful full-page plates, proofs before letters, olive morocco extra, gilt edges, with geometrical interlaced patterns in gold on sides and back, with wreaths of foliage in the spaces and seveval fine roulette ornaments,* £20. *Venetiis* (1619)

Bound about 1630, in a mixed style, which seems to show the influence of Le Gascon upon a contemporary successor of the Eves.

Macé Ruette, Antoine Ruette (1620-60):

13186 GRACIAN DANTISCO (Lucas) Galateo Español . . . va añadido el destierro de la ignorancia . . . y la Vida de Lazarillo de Tormes, castigado, *woodcuts,* 12mo. *old red morocco gilt,* £2. 10*s* *Valladolid, L. Sanchez,* 1603

The back and sides bear the same simple ornament, a donble row of three-line fillets, with connecting lines at the angles, so as to give the appearance of a retreating vista in perspective. It is seldom that we find this treatment extended to the backs (as well as the sides) of books.

13187 HOMERE, les XXIIII livres de l'Iliade . . traduits par Hugues Salel et Amadis Jamyn; avec les trois premieres livres de l'Odyssee, 12mo. *old red morocco gilt,* £12. 12*s* *Rouen,* 1605

A scarce edition. This volume and the preceding are exactly alike in binding. They were no doubt bound at the same time, about 1625.

MACÉ RUETTE, ANTOINE RUETTE—*continued.*

13188 CERVANTES, Ocho Comedias y ocho Entremeses nuevos, sm. 4to. *old red morocco gilt, with no ornament beyond the simple uniform two-line fillet on back and sides,* £48. *Madrid,* 1615

This original edition is excessively rare.

13189 ALEMAN (Matheo) Primera Parte de Guzman de Alfarache, sm. 4to. *woodcut title and portrait, a few leaves slightly water stained, old red morocco gilt,* £6. 10*s*

Madrid, herederos de Juan Yñiguez de Lequerica, 1600

Excessively rare, being unknown to all the Spanish bibliographers. The portrait which is given here was not reproduced in the later editions and is therefore valuable,—this book having evidently been produced under Aleman's own direction.

The binding is a fine example of Ruette's sober style, with a plain double three-line fillet on the sides and on the back. It was done about 1630.

13190 RERUM BRITANNICARUM SCRIPTORES VETUSTIORES AC PRÆCIPUI: Galfredus Monumetensis, Ponticus Virunnius, Gildas, Beda cum continuatione, Gulielmus Neubricensis, Joannes Frossardus, folio, *old French red morocco, gilt edges,* £6. 6*s* *Heidelbergæ,* 1587

The earliest Collection of British Historians printed, and usually cited as the Heidelberg Writers. The binding is very plain with the exception of the three-line fillet of gold in which the back as well as the sides is framed. There is also an unusual oval ornament on the back.

Le Gascon (1620-50):

—See in section of Collectors, "Villers-la-Faye" and "Clausse."

13191 BRUNI (Ant.) le Veneri, Poesie [Venere Celeste, Venere Terrena, il Pomo d'Oro, 3 parts in 1 vol.] narrow small 8vo. **Printed on Vellum,** 5 *copperplate engravings by* CLAUDE MELLAN, *old crimson morocco, with rich ornamental tooling, by* LE GASCON, *binding slightly damaged,* £25. *Roma, Giac. Mascardi,* 1633

This was an exquisite specimen of the master's work (done about 1640) and although the back is injured, the book is still a beautiful one. On the sides the central ornament is circular like a rose, with tapering extensions at top and bottom, which make it harmonize in shape with the lozenge-space left by the fan-ornaments at the angles of the fillet. The back has a central and two side-compartments very delicately tooled, the roulette at the sides being a combination or alternation of fleurs-de-lis and bees (or wasps).

13192 MARTIALIS (M. Val.) ex Museo Petri Scriverii, 24to. *beautiful ruled copy in red morocco extra, gilt edges, exquisitely decorated with gold tooting, and an ornament of inlaid olive morocco on the sides, by Le Gascon; from the Beckford library,* £12. 12*s* *Amst. G. Iansson.* 1621

This charming binding may be called identical with that of the "ravishing duodecimos" which Le Gascon bound for Habert de Montmort, and upon which Marius-Michel discourses so extatically—the only difference being that the centre-ornament (a quatrefeuille) which is naked in those, is here filled with the mosaic inlay of olive morocco, upon which there is a graceful decoration in gold, combining five quintefeuilles exactly similar to those which appear in the panels on the back. The lovely *pointillé* (dotted gold) is used with exquisite taste in the gilding on the sides. To obtain a notion of what the volume looks like, it is only necessary to refer to p. 95 of the "Reliure Française," where a facsimile of the tooling on the sides may be seen. The angle-ornaments (there omitted) are pretty little vases. Bound about 1640.

LE GASCON—*continued.*

13193 JEANNE (F. Jacques) Thresor sacré des Prerogatives et Grandeurs de la glorieuse & tres saincte Vierge Marie, sm. 8vo. (12mo.) *brilliant impressions of the beautiful copperplate engravings by C. de Mallery, MS. notes by Mr. Beckford, fine copy in red morocco extra, gilt edges, covered with gold tooling (à petits fers), gilt edges, by Le Gascon, from the Beckford library,* £18. *Paris,* 1620

With the flat back, decorated in lengthwise compartments, which marks the earlier taste of Le Gascon, but ornamented on the sides in the rich way which was customary in his later work. This binding was probably done between 1640 and 1650, and exhibits the earliest appearance of the so-called Derome roulette.

Le Gascon's Successors (1650-75):

13194 VIRGILII Maronis Opera [cum Virgilii vita per Ælium Donatum edita] 18mo. *printed in italics, fine copy in red morocco extra, gilt edges, a very pretty book, from the Sunderland library,* £5. *Lutetiæ, Rob. Stephanus,* 1549

With the panelled ornamentation in gold on the sides, formed by the double three-line fillet, with centre-piece and angles *à petits fers;* the back fully gilt with minute gold dots and curves. The binding was done about 1650.

13195 VIRGILIUS. [Opera edente Aldo] sm. 8vo. (12mo.) *old red morocco extra, gilt edges, from the Sunderland library, in a blue morocco case,* £125. *Venetiis in aedibus Aldi et Andeae Soceri,* 1514

PRINTED UPON VELLUM, of VERY GREAT RARITY, since Brunet does not record a copy. This is the first of the editions with the same date issued by Aldus, and contains 220 numb. ll. (the last erroneously numb. 120); leaf with imprint; 2 ll. of errata; and one with anchor. Height 154 mill.

The gold tooling on the sides is formed by a double row of three-line fillets with angle ornaments; the back is fully gilt with curves, *culots,* and dots *à petits fers.* The binding was done about 1650.

13196 TRIVORII (Gabrielis) Observatio Apologetica . . . ubi agitur de vera Francorum origine, primis gestis, Monarchiæ fundamentis in Galliis, atque interitu Imperii Occidentalis, 4to. *frontispiece,* LARGE PAPER, *ruled with red lines, old crimson morocco gilt, gilt edges,* FINE COPY, *from the Sunderland library,* £2. 16*s* *Paris, Cramoisy,* 1631

The back richly gilt with centre and angle-pieces, in curves, small dots and lozenges; the sides panelled with a double frame of gold dots and lines. The binding done about 1650.

It is a valuable historical inquiry into the ethnical constitution of the "barbarians," and shows an excellent discrimination with regard to the old loose employment of the terms *Celt, Goth,* and *German;* although the special object of the book is the glory of the French monarchy, and the laudation of the Emperor Justinian.

LE GASCON'S SUCCESSORS—*continued.*

13198 MAROT. LES PSEAVMES mis en rime Françoise, par Cl. Marot, & Theodore de Beze, small 8vo. *with the* MUSIC, *every page enclosed within an elegant woodcut border, exhibiting grotesque figures and rich arabesque ornament of the Renaissance style, by* LE PETIT BERNARD, *bound in old red morocco, gilt edges, with the ex-libris of Sir Mark Sykes,* £63.
Lyon, Jan de Tournes, 1563

On the sides a simple fillet of three gold lines, with a small interlaced ornament in the centre, surrounded by elegant curves and dots *a petits fers*, in Le Gascon's manner; and on the back the same interlaced ornament in each panel, with a tooling of curves at the angles. The binding dates probably from about 1650.

The book is so rare that only two copies besides this seem to be known, of which one is in the Bibliothèque Nationale, and the other formerly belonged to Yemeniz and Didot in succession. Didot believed that the book was suppressed and burnt during the persecutions of 1567, when Jean de Tourne's stock was destroyed.

13199 [MENTETH DE SALMONET (Robert)] Histoire des Troubles de la Grand' Bretagne, 4to. LARGE PAPER, *in the original red morocco, sides plain, but the back decorated with fine gold tooling, somewhat faded, gilt edges,* £15. 15*s* *Paris,* 1649

This is a very rare book (on the reign and death of Charles I) by a Scottish writer resident in France, whose initials, R. D. M. S., appear at foot of the dedicatory epistle. He seems to have ennobled himself gratuitously by the addition of *de Salmonet* to his name (for which, as David Laing maliciously asserted, he had no other reason than that his father was a salmon-fisher). The binding is contemporaneous with the book, and was done by one of Le Gascon's successors.

13200 [SARPI (Fra Paolo)] Historia del Concilio Tridentino . . . di Pietro Soave, sm. folio, LARGE PAPER, *ruled throughout with red lines, fine copy in red morocco extra, gilt edges, the sides bearing the double three-line fillet and the angle ornament, the back richly ornamented à petits fers, in gold,* £4. *Londra,* 1619

Bound about the year 1650, and offering a fine healthy example of the style of Le Gascon's soberer successors.

13201 LA CHAMBRE (Sieur de) Traité de la Connoissance des Animaux, 4to. *fine copy in red morocco extra, gilt edges, the sides covered with gold tooling (à petits fers), from the Beckford library,* £24. *Paris,* 1647

The back is in panels with bands. The sides are dazzling with the bright gold of the curved and *pointillé* tooling, so that the red spaces of plain morocco seem to stand out in agreeable relief. The book was bound about 1650-60, and probably by one of Le Gascon's best workmen, although the master himself may have been no longer living.

LE GASCON'S SUCCESSORS—*continued.*

13202 LA BIBLE, qui est toute la Ste. Ecriture, 3 vols. 1652—LES PSEAUMES de David mis en rime Francoise par Clement Marot et Theodore de Beze, *with the Music noted*, 1657—together 4 vols. in 1, stout 12mo. *two engraved and four printed titles, the book ruled thoughout with red ink, very fine copy in the original Le Gasconesque binding of red morocco, gilt edges, the back and sides covered with pointillé gold ornament*, £10. 10*s*

Se vend à Charenton, par Antoine Cellier, 1652-57

This Huguenot Bible is supposed to have been printed at Sedan.

13203 LES QUINZE JOYES DE MARIAGE, *autograph of* La Riche, *Rouen*, 1596—Varin (J. P.) Les Espines de Mariage, *Paris*, 1607—two vols. in 1, 12mo. *red morocco extra, gold tooling, gilt edges, from the Beckford library, Hamilton Palace*, £20.

Both scarce. To Brunet this edition of Varin was unknown.

The back is flat, and is, like the sides, ornamented with a double row of four-line fillets, and the whole appearance of the binding is very simple and plain, in quiet taste, notwithstanding that the ornament (including even the roulette inside) consists almost entirely of fine gold dots,—excepting only the small rose which forms the fleuron to the inner angles on the sides. The book was bound about 1650-60, by one of Le Gascon's disciples. It is of the so-called *Duseuil* style, and forms a link with the "vase"-bindings.

13204 NOVUM TESTAMENTUM [*Græce*]; editio nova; in qua diligentius quam unquam antea variantes lectiones collectæ . . . studio & labore Stephani Curcellæi, 12mo. FINE TALL COPY *ruled with red lines, in old red morocco extra, with rich ornamental gilt tooling, gilt edges*, £10. 10*s* *Amst. ex off. Elzeviriana*, 1658

Bound at the time of publication, or about the year 1660. The sides and back are richly gilt with lines and curves in fine dotted gold.

13205 LE MAISTRE. Les Plaidoyez et Harangues de Monsieur Le Maistre, donnez au public par Mons. Issali, royal folio, LARGE PAPER, *ruled with red lines, portrait by* NANTEÜIL *inserted; in a massive binding of old olive morocco, with broad gilt ornamental borders, gilt and marbled edges*, FINE COPY, *from the Sunderland library*, £18. 18*s* *Paris, P. le Petit*, 1657

The back, the insides, and the broad borders on the outside are rich with fine gold ornament, and testify not only the skill of the binder but the high estimation in which the owner held the book. It was bound nearly at the time of publication.

Antoine Le Maistre (brother of the celebrated Bible translator) was one of the greatest ornaments of the French bar, and his polished and vigorous pleadings can still be read with pleasure. From his ascetic retreat, in which he died in 1658, he used his utmost endeavours to suppress these fruits of his earlier years, distinguished as they are by learning and eloquence seldom united in a young lawyer.

13206 CEULI (Tiberio) L'Oriente Conquistato, Poema heroico, 12mo. *fine copy in a mosaic binding of red and olive morocco, gilt edges, covered with the exquisite arabesques in fine lines of dotted gold which characterized the work of Le Gascon*, £28. *Roma*, 1672

The plain geometrical pattern of the ground-work, the ornamentation, entirely in fine dots of gold, the mosaic combination, and the colour of the morocco give this book a charming air of resemblance to a real Le Gascon. The covering on the inside is done with gold paper. The volume was bound about 1675.

"Vase"-bindings *by successors of Le Gascon* (1645-70):

13207 RECVEIL de diverses pieces povr servir a l'histoire, folio, LARGE PAPER, *bound in red morocco extra, gilt and marbled edges*, £8. 8*s* 1635

A gathering of various pamphlets of historical and political interest, which had seen the light during the previous eight or ten years, and which were here reprinted in one corpus, and united by a preliminary discourse on the greatness of Richelieu and the baseness of his enemies. The binding (done about 1645) is a well-preserved specimen of Le Gascon's school, and exhibits, both on the back and in the inside, the minute delicacy of tooling for which he had been famous. The sides are plainer, and with the exception of the corner ornaments (vases of elegant shape, with flowers) and two lines of gold dots, have no ornament.

The book was also printed at the same time in quarto size, but both editions are now rare, especially the folio. The editor was Paul Hay, Marquis du Châtelet, a man of considerable mark in his time, who derived his origin from the Scottish family of the same name.

13208 TERENTII (Publii) Comoediae, roy. 4to. LARGE PAPER, *ruled with red ink throughout, beautiful copy in red morocco extra, broad borders of gold on the sides, the back fully gilt with minute dots and curves*, £10. *Parisiis, e typographia Regia*, 1642

This beautiful copy must have been bound for some personage of high distinction, to judge from the quality and decoration of the binding, about the year 1650. Inside the broad borders formed by treble roulette-work, we have the double frame of three-line fillets, with elegant vase ornaments at the eight angles.

13209 GUARINI (Battista) IL PASTOR FIDO, tragicommedia pastorale . . . 1602—Compendio della Poesia tragicomica, 1602—in 1 vol. small 4to. *plates, old French red morocco extra*, £6.
Venetia, G. B. Ciotti, 1602

Like the "Recueil" above, this book has no ornament on the sides except the double fillet of three lines and the vase with flowers at the angles, but the back is richly and delicately tooled *à petits fers*. The binding was done about 1650.

13210 EPICTETI Enchiridion. Cebetis Tabula, *Gr. et Lat.* 1585—Sententiæ veterum Poetarum, 1574—2 vols. in 1, 16mo. *red morocco extra, gilt edges, from the Sunderland library*, £8. 8*s*
Antverp. Chr. Plantin. 1574-85

Both bearing the autograph of Ballesdens, and probably thus bound in one volume for him (about 1660) by the unknown master of his art whom romancers call the Abbé De Seuil. Two of the compartments on the back bear the lettering, the other three have a simple gold vase for ornament, framed in by four parallel lines of gold, two of which are worked in dots. The sides have the well-known double frame of three gold lines, with an elegant vase ornament at the outer corners of the inner border, but a fourth line of gold dots is added between the second and third line of each of the two cadres.

13211 TERENTII Comoediae, 1588—Martialis Epigrammata, 1588—2 vols. in 1, 18mo. *bound in Spanish morocco extra, gilt edges*, 25*s* *Antverp. Plantin.* 1588

This tiny volume is bound in somewhat similar style to the Epictetus above, but there are no gold dots on the sides, and the angle ornament is not a vase, but a simple Le Gascon *culot*, ending in dots, while the vase is found on the back as centre ornament. The roulette gilding inside the cover is broad and of a Le Gascon pattern. The binding dates from about 1660.

"VASE"-BINDINGS—*continued.*

13212 CICERONIS officia, Cato major, Laelius, Paradoxa, Somnium, 18mo. PRINTED ON VELLUM, *ruled with red ink, bound in old veau fauve gilt, with vases in the panels on the back and at the inner angles on the sides, gilt edges,* UNIQUE, £31. 10*s*

Lutet. Petr. Viart. 1522

Bound about 1670.

Boyet *or* Boyer, *the family of* (*about* 1670-1725):

13213 DU SAUSSAY (Andreæ) insignis libri de Scriptoribus Ecclesiasticis Cardinalis Bellarmini continuatio ab anno 1500 ad an. 1600, sm. 4to. *old red morocco gilt, gilt edges, from the Sunderland library,* 20*s* *Tulli Leucorum,* 1665

Printed at Toul, and bound in Paris by the first Boyer about 1675.

13214 LACTANTII Opera cum notis variorum commentariis, sm. 8vo. *fine copy in red morocco, gold tooling, gilt edges, by Boyer, from the Beckford library,* 25*s* *Lugd. Bat.* 1660

With the double fillet on the sides, and fleuron at the interior angles. This is of the same age as the preceding.

13215 GUARINI (Battista) IL PASTOR FIDO, tragicommedia pastorale, 4to. LARGE PAPER, *with fine impressions of the portrait and plates, old red morocco extra, gilt edges, by Boyer,* £12. 12*s* *Venetia,* 1602

With the Compendio della Poesia tragicomica, 1602, at the end. This has the double three-line fillet on the sides, with the fleurons at the angles of the inner *cadre.*

13216 FRONTIN, les Stratagesmes de, de la traduction de Nicolas Perrot, Sieur d'Ablancourt, avec un pêtit Traité de la Bataille des Romains, 12mo. *red morocco extra, gilt edges,* £6. 6*s*

Paris, 1664

The quality and colour of the morocco, the elegance of the gilding, and the strength of the binding make this a charming example of the "Deseuil" school of art. It has the double three-line fillet on the sides, with vases at the interior angles. This is no doubt a work of the first Boyer, about 1680.

13217 [LA PEYRERE (Isaac)] Relation du Groenland, sm. 8vo. (12mo.), *map and folding plate, fine large copy in red morocco extra, gilt edges,* £8. 10*s* *Paris,* 1647

With the autograph of Guyon de Sardière, and the mark of the La Vallière library. The binding was executed by Boyer about 1680-90, that is at the same time and in precisely the same style as the work of Godefroy.

13218 [GODEFROY (Denis)] Maintenue & defense des Princes sovverains et Eglises Chrestiennes contre les attentats, vsurpations, & excommunications des Papes de Rome, 12mo. *red morocco extra, gilt edges,* £8. 8*s* *Anno* MDXCII

The ornament on the sides is a single three-line fillet with a vase at each of the angles. The back is richly gilt, with a vase in each of the panels, and the roulette-work inside the cover is very neat. The book was unquestionably bound by the first Boyer about 1680-90, and is a beautiful example of his skill.

The work is a rare defence of Henri IV against the excommunication and against Papal assumptions in general.

13219 FERRARII (Octavii) de Re Vestiaria libri septem, 2 vols. in 1, sm. 4to. *engraved frontispieces and numerous plates, red morocco extra, gilt edges, from the Sunderland library,* £3. 3*s*

Patavii, 1654

The sides are bordered with a single three-line fillet, a lozenge-shaped

BOYET OR BOYER—*continued.*

ornament in the middle. The back is also full gilt, with a lozenge-shaped fleuron in the centre of each panel. The volume was bound about 1690.—The book-plate of Jean Jobert's library is in the book, and the autograph of Hadrian Beverland is on the title.

13220 ANTONINUS. Discorsi sopra le Medaglie et altre Anticaglie tradotti dalla lingua Spagnuola nell' Italiana, sm. 4to. *engraved title, and printed leaf of dedication, followed by another engraved title with portrait on the reverse, which is included in the series of* 72 *engraved pages of Medals, old crimson morocco gilt, gilt edges, from the Sunderland library,* £6. 6*s*

Romæ, presso Ascanio et Girol. Donangeli, 1592

Bound by the same hand as bound the Ferrarius, about 1690 ; but in a somewhat superior style of ornament, although the gold is not quite so fresh. The book has also the Jobert bookplates, and bears on the title the autograph "C. Spencer" (Lord Sunderland).

13221 HVLSII (Levini) Impp. Romanorvm Nvmismatvm series à C. Ivlio Cæsare ad Rvdolphvm II, 150 *engravings, Francofurti,* 1603—(HUTTICHII) Impervatorum & Cæsarum vitæ, *numerous woodcuts of portraits from imperial coins, Lugduni,* 1550—2 vols. in 1, 12mo. *red morocco extra, gilt edges, by Boyet, from the Sunderland library,* £8. 8*s* 1550-1603

The back richly gilt, with a fleuron in the lozenge-shaped spaces on the panels. On the sides, the usual three-line fillet, and the centre ornament, lozenge-shaped and finely tooled, inclosing an oval.

13222 CHARTA authentica Roberti Seneschalli Scotiæ ex archivio Collegii Scotorum edita . . . regiæ Stuartorum stirpis natales . . . 4to. LARGE PAPER, *woodcuts in text and* 1 *separate plate, ruled with red ink, fine copy in the contemporary red morocco extra,* £5.

Paris, 1695

13223 HOMERI. Ilias & Odyssea, *Græcè* et in easdem scholia, sive interpretatio Didymi, cum Latina versione, accurante Corn. Schrevelio, 2 vols. LARGE PAPER, *ruled with red lines, and bound in old crimson morocco gilt, with morocco linings (doublé de maroquin), and broad gilt inside borders, gilt and marbled edges, by Boyer, from the Sunderland library,* £50.

Lugd. Bat. ap. F. Hackium, 1656

The full lining or *doublure* is a feature of considerable rarity in books bound at that time (about 1690), being only found in volumes which were esteemed to be of the highest value and worthy of the decorator's best efforts.

13224 HOMERI Opera omnia, *Græce et Latine,* studio et cura Ob. Giphanii, 2 vols. sm. 8vo. *ruled with red lines, and bound in crimson morocco gilt, with morocco linings (doublé de maroquin), and gilt inside borders, gilt and marbled edges, by Boyer,* FINE COPY, *from the Sunderland library,* £16. 16*s* *Argentorati* (1514)

These two volumes were probably bound at the same time as the Schrevelius Homer, being similar in style of decoration and in the morocco

BOYET OR BOYER—*continued.*

doublure. The age and pattern of the ornament is almost the same in both books. This Strassburg edition bears on the title-page the name of Antoine de la Mare, and the two books were perhaps bound for him at once, although the Schrevelius Homer has no indication of ownership, and neither work has armorial bearings.

13225 MACROBII OPERA, acc. notæ Pontani, Meursii, Gronovii, sm. 8vo. *beautiful copy, ruled in red morocco extra, with a doublure of red morocco also richly tooled in gold, gilt edges, by Boyet, from the Beckford library,* £48. *Lugd. Bat.* 1670

This is one of the lovliest specimens of *doublé* binding in my possession; the colours of the morocco and the brightness of the gold being preserved in singular freshness and beauty.

13226 LOMAZZO (Gio. P.) Idea del tempio della Pittura, sm. 4to. *red morocco extra, gilt edges,* 28*s* *Milano,* 1 90

13227 FERRARII (Jo. Bapt.) de Florum cultura libri IV, sm 4to. *engraved title and numerous plates, fine copy, red morocco extra, gilt edges, by Boyer, from the Beckford library,* £10. 10*s* *Romæ,* 1633

13228 MARIANÆ (Jo.) De Rege et Regis Institutione libri iii, sm. 4to. ORIGINAL EDITION, *old red morocco extra, gilt edges,* £2. 10*s* *Toleti,* 1599

RARE, having been suppressed and burnt in all monarchical countries. This copy (bound by Boyer about 1690) is especially interesting as having bound in at the end four leaves, 12mo. size, containing the French edict, "Arrest de la Cour de Parlement," 1610, by which all copies of all editions found in France were ordered to be destroyed. The objectionable maxim of Mariana was that the Law was superior to the King, and that a tyrant might lawfully be put to death by his subjects.

13229 LA MORALE PRATIQUE DES JESUITES, ou elle est representée plusieurs Histoires, arrivées dans toutes les parties du Monde, 8 vols. 12mo. *very fine copy, ruled throughout with red ink, in old French crimson morocco extra, gilt edges, partly by Boyer,* £7. 10*s* [*Amst.*], 1683-82-1716—*Nancy,* 1735

The first and perhaps also the second volume are from the Elzevir press. A complete set is difficult to obtain, especially a copy like this in a charming binding, and in the finest condition. Four volumes were bound by Boyet about 1700; the others done exactly to pattern in more modern times.

13230 [HAMILTON] Mémoires de la vie du Comte de Grammont, 12mo. *original edition, names written on title-page, fine copy, in veau fauve extra, gilt edges,* 24*s* *Cologne, Pierre Marteau,* 1713

This is "la bonne édition" according to Baron Pichon. It has the bookplate of Estavayé (a family of the Pays de Vaud) surmounted by a Viscount's coronet.

13231 MONTFAUCON (Bernard de) L'ANTIQUITÉ EXPLIQUÉE et représentée en figures, 10 vols.—SUPPLÉMENT, 5 vols.—together 15 vols. folio, GRAND PAPIER, *beautiful impressions of the numerous fine plates,*

magnificent copy in crimson morocco extra, and gilt marbled edges, by Boyer, £75. *Paris*, 1719-24

The back is full-gilt and very richly decorated. In the two extreme compartments at top and bottom, there are figures of birds and a griffin. The admirable preservation of this large paper copy, and the beauty of its binding—one of the finest specimens of the Boyer school—as well as the nature of the work and the number of its fine engravings, make the present set of Montfaucon one of the most delightful books in the world.

Augustin Du Seuil (*born* 1673, *died about* 1730):

13232 BRANTOME, Memoires, contenant la Vie des Dames illustres, 2 vols. in 1, 16mo. *red morocco extra, gilt edges (? by Boyer)*, £5. 5*s* *Leyde, Jean Sambix*, 1665

The back and sides are framed in plain square two-line fillets; the roulette inside is of a pattern chiefly used by Boyer, but also found in the earlier Derome and Padeloup bindings.

13233 BEVERELL (James) les Delices de la Grand' Bretagne & de l'Irlande, 8 vols. 12mo. *with hundreds of plates of Views, maps, etc. very fine copy, ruled throughout with red ink, bound in red morocco extra, gilt leaves, the front edges of the morocco slightly overlapping*, £15. *Leide*, 1707

With the autograph of Guyon de Sardière, who may have bought the book already bound. The sides are nearly limp, and the ornament is chiefly done by means of gold dots, with seventeenth-century culots in the angles, both on sides and back. The binding was probably done by Augustin Du Seuil, about 1720.

13234 MAIER (Marco) il Regno di Napoli e di Calabria, descritto con medaglie, *frontispiece and numerous engravings of the ancient coins of Magna Græcia*, 1723—VERGARA (C. A.) Monete del Regno di Napoli da Rogiero sino a Carlo VI, *numerous engravings of coins ranging from* A.D. 1129 *down to the date of the book*, 1716—2 vols. in 1, folio, *blue morocco extra, gilt and marbled edges*, £3. 3*s* *Roma*, 1723

Bound about 1730 either by A. M. Padeloup or by Augustin Du Seuil.

13235 MONTANI (B. ARIÆ) HUMANÆ SALUTIS MONUMENTA, large 8vo. *fine impressions of the beautiful plates engraved chiefly after the designs of Crispin van den Brock by Wierx and others, fine copy in old French blue morocco extra, gilt edges, scarce*, £28. *Antwerpiæ, C. Plantinus*, 1571

The ornamentation on the flat back is a pattern of leaves and flowers (unbroken by any panels or divisions except the lettering-piece) unlike what appears on any other book in this section, but the volume was most probably bound by Du Seuil about 1730.

13236 OVIDII Opera, 3 vols. 24mo. *fine copy in a charming red morocco binding, full gilt backs, gilt edges, and fleurons at the angles on the sides*, £6. 6*s* *Parisiis, Simon Colinæus*, 1541-45

Cette edition [est] l'une des plus correctes que nous ayons du poète, et l'une des plus jolies."—*Supplément de Brunet.* In a binding like the present, it is an exquisite book for a collector of fastidious and dainty taste.

This was bound by Du Seuil in his loveliest style.

AUGUSTIN DU SEUIL—*continued.*

13237 VIRGILIUS: Singulæ dictiones polysyllabæ in puerorū usum suis signatæ sunt accentibus, etc. 8vo. *old French red morocco,* DOUBLÉ, *with broad gilt borders inside, gilt and marbled edges, from the Sunderland library,* £20. (*Paris.*) *ex off. Simon. Colinæi, s. a.*

This may have been bound by A. Du Seuil—the ornament on the sides, of which the inmost centrepiece is a rose, not being quite in Boyer's usual style, while the roulette-work just within the edge is also variant. The great mass of the ornamentation, consisting chiefly of little spires, culots, and pointillé work, is found on the back of the book and inside on the doublure. The binding dates from about 1720.

Reliures Armoriées (1730-40):

13238 PLAN DE LA VILLE DE PARIS, dessiné par Louis Bretez, et gravé par Claude Lucas, 20 *open sheets, folded and bound in* 1 vol. atlas folio, *old French red morocco extra, with the arms of the City of Paris on the sides, fleurs-de-lis in the corners and on the back, and also throughout the border ornament on sides,* £6. 10*s*

Paris, 1734-39

This belongs to the species of grand *reliures commerciales;* that is, to the bindings of which several examples were produced at once, identical in appearance. Dating from about 1740, while the influence of Derome, Padeloup, and Dubuisson, was still dominant, it is an excellent piece of work executed before the degeneration of taste had thoroughly set in.

13239 L'OFFICE DE LA SEMAINE SAINTE à l'usage de la maison du Roy, 8vo. *plates, red morocco extra, gilt edges, the sides and back lavishly adorned with gold tooling of arabesques and flowers, with the royal arms and cipher,* £12. 12*s* *Paris,* 1732

Inscribed "ex libris" of Henri Augustin d'Alez d'Anduse, Vicar-general of the diocese of Bayeux.

Nicholas Padeloup, *relieur du Duc d'Orléans* (*born about* 1680, *died* 1756):

13240 ITINERARIV GERMANIÆ provincias continens . . . small 4to. *an atlas of* 88 *coloured maps folded in this size, and bound in red morocco extra, with an inlaid* (*mosaic*) *ornament of olive morocco on the sides, the back richly tooled, gilt edges,* £8. 8*s*

Gerard. Stempel. . . . Colon. 1587

The date and name here given are only found on the last map (Kerpen and Lommerschum in Brabant). As for the binding, the olive morocco mosaic on the sides, arranged as an architectonic ornament, and containing golden flowers, stars, daisies, *petits culots,* and dots, with a central rose or whorl of brown morocco; and the small stars within lozanges formed by intersecting lines in the top and bottom compartments on the back—justify us in assigning this example to Nicholas Padeloup, as Marius-Michel have done with the book figured on their plate XV, to which this volume bears an analogy.

Antoine-Michel Padeloup (1686-1758):

See also—in section of Collectors—Lamoignon, Hoym, Phelypeaux, Pompadour, Girardot.

13241 ALLÆI (Francisci, Arabis Christiani) ASTROLOGIÆ NOVA METHODUS, folio, *with volvelles or movable figures complete* (*including that of England*), *very fine copy, blue morocco extra, gilt edges, by Padeloup, from the Beckford library,* £24.

Rhedonis, 1654-5

"The author of this rare and curious work (which was burnt at Nantes by

ANTOINE-MICHEL PADELOUP—*continued.*

the Public Executioner) was, according to Leibnitz, the famous Capucin Father, Yves de Paris. This original edition, which was printed at the expense of the Marquis d'Asserat, is much sought after by the curious, as in the reprint the predictions respecting Europe, the sole cause of the work being condemned to the flames, were entirely omitted. Amongst the predictions to England are, in 1666, "Magna Calamitas" (the year of the Great Fire of London); in 1691, "Magna Reipublicæ turbatio" (General Ginkel's Wars in Ireland); in 1705, "Adversa omnia" (a mistake, witness the successes of the Duke of Marlborough and Earl of Peterborough); in 1756, "Minatur maximum excidium" (War declared against France); and in 1884, 'Maxima adversitas!'"

12342 ANECDOTES CURIEUSES DE 1600 À 1640. Veritable Recit de lentreprinse du Duc de Savoye sur la ville de Genève [*Geneve*], 1602—Declaration de Baptiste Bugnet n'agueres Cordelier, *Genève*, 1604—Discours des Causes pour lesquelles le Sieur de Ciuille se dit avoir esté mort enterré et resuscité, *with author's autograph*, 1606 — Verbal contenant exemple de nouveau Supplice en la personne de J. de Fossé Evesque de Castres [*Castres*], 1606—Sallignac, Advis et Relation de Turquie, *Rouen*, 1609—Arrest de la Cour de Parlement contre L. Gaufridy convaincu de Magie et autres Crimes abominables, *Lyon*, 1611 — Histoire prodigieuse du Fantosme Cavalier Solliciteur qui s'est battu en Duel, 1615—Ruses, Subtilitez et Stratagemes de Guerre, *Paris*, 1616—L'Accident espouventable de l'Embrazement en Padoue, *ib.* 1617—REQUESTE AU ROY PAR MM. DE COURTENAY, 15 Juin, 1618, *claiming rank as princes of blood-royal*, 1618—Dardenne (Hercules de Cherbeyt) Apologie contre les Politiques . . . et Genealogie de Madame de Luysnes, *Paris*, 1618—Cruel Martyre du Comte de la Richardiere par les Turcs, *Lyon*, 1620—Discours d'Estat et salutaire Advis de la France mourante, 1621—Plainte et Prosopopée du Pont S. Michel, 1622—Chiremont (Sieur de) Remonstrances à Messieurs de Sorbonne [sur son Livre touchant la Naissance de l'Antechrist], 1623—Le Mot à l'Oreille de M. le Marquis de la Vieuille, *a brutal attack on Du Plessis Mornay, recently dead "and now in hell,"* 1624—Response au Manifeste du Sieur de Soubize, *Paris*, 1625—Chantelouve (Père) Lettre au Cardinal de Richelieu [sur le traitement de la Mère de Louis XIII], *title damaged, Nancy*, 1631—Elegie du Tograi avec Sentences tirées des Poetes Arabes, etc. traduit par P. Vattier, *Paris*, 1660—in 1 vol. 12mo. *veau fauve by Padeloup*, £9. 9*s* 1606-60

The "Verbal" of the Bishop of Castres, although without imprint, was evidently printed in that town, and is four years earlier than the earliest production of the press of Castres known to Brunet and his continuator. All the pieces in this volume are rare, some of them extremely so, and all are valuable as well as curious.

13243 ARIOSTO, Orlando Furioso, sm. 8vo. (12mo.) *woodcuts, old French morocco extra, gilt edges, by Padeloup*, £5. 5*s*
Vinegia, Gabriel Giolito, 1546

The back is full-gilt over all the panels with numerous repetitions of a wreath-pattern, and the bands are marked with slanting gold lines.

ANTOINE-MICHEL PADELOUP—*continued.*

13244 BACCII (A.) de Naturali Vinorum Historia: de Vinis Italiæ et Conviviis Antiquorum, libri septem, etc. folio, *engraved title with portrait, very fine copy in old French olive morocco extra, full-gilt back, gilt and marbled edges, by Padeloup, from the Beckford library*, £6. 6*s* *Romæ*, 1596

13245 BARRERE (Pierre) Essai sur l'histoire naturelle de la France Equinoxiale . . . Cayenne . . . la Guyane, sm. 8vo. *red morocco extra, gilt edges, by Padeloup, from the Beckford library*, £5. 5*s* *Paris*, 1741

13246 BIBLIA SACRA vulgatæ editionis, cum notis, 4to. *beautiful copy in smooth blue morocco extra, with silk linings and gilt edges, by Padeloup*, £12. 12*s* *Parisiis*, 1666

A broad gold dentelle-border on the sides and an elegant roulette border inside, with a richly-gilt back, having a flower for centrepiece in the panels, make this an attractive specimen of the binder's work.

13247 BIBLE (LA SAINTE) traduite sur les textes originaux, 12mo. *red morocco extra, gilt edges, by Padeloup*, £2. 8*s* *Cologne*, 1739

13248 BIGI (D.) in cælestes Proceres Hymni Epitaphiaque et ejusdem Epigrammata, small 4to. *fine copy in old red morocco extra, gilt edges, by Padeloup*, £3. 3*s* *Ferrariæ, J. Maciochus*, 1514

Scarce.

13249 [BODIN.] Le Fleau des Demons et Sorciers, par I. B. Angevin, sm. 8vo. (12mo.) *fine copy in old French red morocco, marbled edges, the backs richly tooled in Padeloup's favourite style, the sides decorated with fleurons, from the Beckford library*, £6. 6*s* *Nyort*, 1616

13250 BOILEAUX (Nicolas) Œuvres, 4 vols. 12mo. *plates by Picart, fine copy in red morocco extra, gilt edges, by Padeloup, from the Beckford library*, £10. 10*s* *La Haye*, 1722

13251 BONARELLI (G. B.) Filli di Sciro, small 4to. FIRST EDITION, *plates, fine copy in red morocco, gilt edges, by Padeloup, from the Beckford library*, £3. 16*s* *Ferrara*, 1607

13252 BONIFACCIO (Giovanni) l'Arte di Cenni, sm. 4to. *fine copy in blue morocco extra, gilt edges, by Padeloup*, £3. 3*s* *Vicenza*, 1616

An elaborate dissertation on the art of expression by means of signs only, without speech.

13253 BRANTOME, Œuvres, 15 vols. 18mo. *portrait and frontispieces, beautiful copy in olive morocco, gilt edges, by Padeloup, from the Beckford library*, £31. 10*s* *La Haye*, 1740

13254 CÆSARIS (C. Ivlii) quæ extant ex emendatione Ios. Scaligeri, 12mo. *frontispiece and maps, green morocco extra, gilt edges*, £5. 5*s* *Lugd. Bat. Elzevir.* 1635

The genuine original Elzevir, as appears from the criteria indicated by Willems.

13255 [CORAS (Jacques de)] JONAS ou NINIVE penitente, poëme sacré, 12mo. *red morocco extra, gilt edges, rare, from the Beckford library*, £5. 5*s* *Leide, Jean Sambix, avec la sfère*, 1666

Unknown to Willems, although it ought to have appeared in the supplementary portion of his work on the Elzevirs. "Jean Sambix" was a name used by Daniel Elzevir, and is appended to his edition of the *Memoires de Brantome*, printed at Leyden in 1666, as well as to the two additional

ANTOINE-MICHEL PADELOUP—*continued.*

volumes of Brantome printed (by Abraham Wolfgang at Amsterdam) with the same date and imprint, consequently the Jonas is a volume which must be considered indispensable in an Elzevirian collection. The initials of the author's name, D. C. (De Coras), appear at foot of the dedication to Turenne, from which it appears that he was a Protestant minister who had been in relations with that great soldier. This is the work which Boileau speaks of in the words, "Le Jonas inconnu sèche dans la poussière," although Bayle states that it had a considerable circulation in its time. Like his great patron, Turenne, Coras afterwards became a Catholic.

The book was bound by Padeloup about 1745.

13256 DESLANDES (M.) Reflexions sur les grands Hommes qui sont morts en plaisantant, avec Poesies diverses, 12mo. *red morocco, gilt edges, by Padeloup*, £5. *Amst.* 1758

Perhaps the last book bound by Michel Antoine Padeloup. The inside ornament is a broad floral pattern.

13257 LA DEUISE DES ARMES DES CHEVALIERS DE LA TABLE RONDE, lesquels estoyent du temps du tresrenommé & vertueux Artus, Roy de la grand Bretaigne, auec la description de leurs Armoyries, 24mo. *above* 100 *coloured Coats of Arms, old red morocco gilt, with gilt morocco linings and gilt edges, by Padeloup*, £6. 6*s* *Paris, Barbe Regnault*, 1559

Apparently the only known copy. The back is full-gilt, in Padeloup's regular manner; the sides and the insides have broad borders of ornament in gold.

13258 FENELON (M. de) AVANTURES DE TELEMAQUE, 2 vols. 12mo. *portrait and plates, fine copy in red morocco, gilt marbled edges, by Padeloup*, £95. *Paris*, 1717

First edition giving the work entire from the Author's manuscript, and very scarce. The back is richly gilt in the panels with ornaments representing flames of fire.

13259 FENELON, Lami, et Boullainvilliers, Refutation des Erreurs de Benoit de Spinosa avec la Vie de Spinosa par J. Colerus, 12mo. *portrait of Fenelon by Savart after Vivien inserted, beautiful copy in olive morocco, broad borders of gold, silk linings, gilt marbled edges, by Padeloup*, £31. 10*s* *Bruxelles*, 1731

With the bookplate of "Michael Delacour Eques" (engraved in 1727), whose arms were: three crowns, 2 and 1, surmounted by the coronet of a count or earl. The binding is of unusual richness and elegance; it is, moreover, in fresh and perfect condition.

13260 GIRALDI CINTHIO (G. B.) DELL' HERCOLE CANTI VENTISEI, sm. 4to. *a large and beautiful copy in crimson morocco extra, gilt marbled edges, by Padeloup, with his ticket, from the Beckford library*, £10. *Modena*, 1557

Bound about 1745. The ticket is a valuable part of the book. It is the one which A. M. Padeloup had engraved after his appointment as royal bookbinder in 1733. He then dropped the "le jeune," which distinguished him from his uncle Nicholas.

ANTOINE-MICHEL PADELOUP—*continued.*

13261 GIRALDI CINTHIO, dell' Hercole . . . canti ventisei, sm. 4to. *fine copy in red morocco extra, gilt edges, by Padeloup*, £4.
Modena, 1557

13262 GUARINI (B.) Opere, 4 vols. 4to. *beautiful plates and vignettes engraved by Zucchi and Franceschini after B. Picart and others, very fine copy in blue morocco extra, gilt and marbled edges, with Padeloup's ticket, from the Beckford library*, £36.
Verona, 1737-38

Bound about 1750. The back is fully gilt, with a flower for the centre-ornament in the panels ; and there is a broad floral border in gold inside the cover.

It has the bookplate of Alexandre M. F. de Dompierre.

13263 HENRY IV. Le Boutefeu des Calvinistes, *Francfort*, 1584—Stances sur la Mort de Henry le Grand, *Paris*, 1610—Double d'une Lettre, *Francfort*, 1585—Relation de la Volonté du Roy, *Paris*, 1585—Advertissement fait au Roy de la part du Roy de Navarre . . . 1587, *La Rochelle* (1587)—Accort et Capitulation entre le Roy de Navarre et le Duc de Cazimir, *Strasbourg*, 1588—Metamorphose d'Henry de Bourbon, *Lyon*, 1589—Arrest de la Cour de Parlement contre ceux qui tiennent le party de Henry de Bourbon declaré heretique, *Paris*, 1589—Discours de ce qui s'est passé au voyage de la Royne . . . de Florence . . . à . . . Marseille, *Paris*, 1600—Passe-par-tout des Peres Jesuites, 1607—Du Souhait (Sieur) Discours sur l'attentat à la personne du Roy par N. Mignon, *Paris*, 1600—all in 1 vol. 12mo. *citron morocco extra, gilt edges, from the Beckford library*, £15.
1584-1610

A lovely bit of morocco, in the finest condition. Bound by A. M. Padeloup about 1750.

13264 HISTOIRE SECRETE DES AMOURS du Père La Chaize . . . 12mo. *fine copy in red morocco, full gilt backs, gilt edges, by Padeloup*, £5. *Cologne* (*Elzevier*), 1702

An elegant piece of solid binding. The work is a *graveleux* but not ill-natured satire against Pere La Chaise and the Jesuits, and is full of highly-spiced stories.

13265 HISTOIRE DE MARIE ROYNE D'ESCOSSE . . . traduicte de Latin en François, 12mo. *red morocco extra, gilt edges, by Padeloup*, £10. 10*s* *Edimbourg, Thomas Waltem*, 1572

A rare work, translated from George Buchanan's *Detectio*, and, therefore, bitterly hostile to Queen Mary. The imprint appears to be supposititious, the book having been probably printed in London. Brunet states that this translation was made by Camuz, a French Huguenot.

13266 [JOLY (C.)] Recueil de Maximes pour l'Institution du Roy contre la fausse & pernicieuse politique du Cardinal Mazarin . . . avec deux Letres apologetiques, 16mo. *fine copy in citron morocco extra, gilt edges, from the Beckford library*, £3. 16*s*
Paris [*Elsevier*], 1663

Scarce, having been burnt by the common hangman.

13267 JUSTINIANO (Leonardo) LAUDE DEVOTISSIME ET SANTISSIME, smallest 4to. (12mo.), *numerous pretty woodcuts, some of them*

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with borders, fine copy in red morocco extra, gilt marbled edges, very scarce, from the Beckford library, £25. *Venetia,* 1517

Some of the cuts are of remarkably elegant design, and it is evident that the artist had his training in the school that produced the famous Poliphilo, Ovid, and Æsop. The book was bound by Padeloup about 1750.

13268 LASTANOSA (Vinc. Juan de) Tratado de la Moneda Iaquesa y de otras de Oro y Plata del Reyno de Aragon, small 4to. *plates, fine copy in citron morocco extra, gilt and marbled edges, from the Beckford library,* £4. 4*s* *Zaragoza,* 1681

Formerly in the library of the famous scholar Gerard van Meerman, whose bookplate is pasted on the cover, and for whom, probably, the book was bound by Padeloup about 1746.

13269 LE FERON (J.) de la primitive Institution des Roys, Herauldz et Poursuivans d'Armes—Le Simbol Armorial de France et d'Escoce (*wanting title*)—2 vols. in 1, sm. 4to. *red morocco extra, gilt edges, from the Beckford library,* £3. 3*s* *Paris,* 1555

The back is flat and fully gilt. The binding was done about 1740-50.

13270 [LETI (Gregorio)] IL NIPOTISMO DI ROMA, 2 vols. 12mo. *fine copy in red morocco extra, gilt edges, from the Beckford library,* £5. 5*s* (*Elzevier*), 1667

Bound probably by A. M. Padeloup about 1730. With the bookplate of the facetious Marquis de Bièvre, who owned the book about 1780.

13271 LONGUS. Les Amours pastorales de Daphnis et de Chloe [traduction d'Amyot], small 8vo. (12mo.), *original edition, engraved and printed titles, with fine impressions of the* 28 *plates engraved by Audran after the designs of Philippe d'Orléans, old French red morocco extra, gilt edges, by Padeloup,* £25. 1718

The back is very simple, a plain floral ornament in each panel, enclosed in a three-line fillet with a smaller flower at each angle, the bands and the bottom compartment with perpendicular lines of gold.

13272 MASCARDI (Agostino) Congiura del Conte Gio. Luigi Fieschi, sm. 4to. *red morocco extra, gilt edges, by Padeloup, with his ticket, from the Beckford library,* £4. 15*s* *Anversa,* 1629

This has, on the back, the charming ornament of a bird with outstretched wings, resting on a perch, or something which looks like a reversed fleur-de-lis. Derome le jeune afterwards appropriated this ornament to himself, but with the bird's head turned the reverse way and the fleur-de-lis converted to a heart. The book was bound by A. M. Padeloup about 1750.

13273 MELIADUS DE LEONNOYS, Roman de Chevalerie en Prose, folio, *woodcut, fine copy in blue morocco, gilt edges, by Padeloup, from the Beckford library,* £84. *Paris, Galliot Du Pré,* 1528

Excessively rare. A poor copy fetched £75 at the Didot sale. This one is in splendid condition, inside and out.

13274 MEMOIRES de l'Academie des Sciences, Inscriptions, Belles-Lettres, Beaux-Arts, &c. nouvellement établie à Troyes (par P. J. Grosley, A. Le Fevre et David), 2 vols. in 1, *frontispiece, red morocco extra, from the Beckford library,* £4. 15*s* *Troyes,* 1756

A collection of facetious Essays, now scarce.

ANTOINE-MICHEL PADELOUP—*continued.*

13275 OCLANDI (Christophori) Anglorum Prælia ab anno Domini 1327 . . . usque ad . . . 1558 . . . item de pacatissimo Angliæ statu imperante Elizabetha . . . duo poemata . . . hijs Alexandri Neuilli Kettum . . . adiunximus, 12mo. *red morocco extra, gilt edges, by Padeloup*, £5. 5*s* *Londini*, 1589

13276 OFFICIUM BEATÆ VIRGINIS MARIÆ, secundum Usum Romanæ Ecclesiæ, cum Calendario, 12mo. **illuminated Manuscript on Vellum,** *with* **11 beautiful Miniatures** *within* ELEGANT BORDERS *and numerous* CAPITAL LETTERS, *all* FINELY PAINTED *in gold and colours by a French artist; olive morocco extra, smooth back, broad dentelle borders on sides, silk linings, gilt edges, by Padeloup*, £60.
Auxerre or Bourges, about A.D. 1550

A fine specimen of Padeloup's lace-pattern binding (dentelle à petits fers). The sides are richly decorated entirely with the beautiful dentelle arabesques; but on the back a flower is inserted in each panel within the dentelle edging. The MS. was bound about 1750. The tooling inside is done with the special "roulette dite de Derome," but this ornament leads many people into error. It only became a Derome tool in the hands of the younger Derome, and he simply copied it from Padeloup's roulette, the difference between the two being that Padeloup's tool was a little smaller and closer than Derome's, that of the latter being more open, large, and distinct.

13276* TASSONI, la Secchia Rapita, 8vo. 12 *plates, red morocco extra, gilt edges, by Padeloup*, £2. 2*s* *Venezia*, 1747

Jean Padeloup (1716-? 80):

13277 [CAVEIRAC] Nouvel Appel à la Raison, des écrits publiés par la passion contre les Jésuites, 12mo. *in a red morocco binding covered with gilt dots and a mosaic of variegated leathers forming an architectonic pattern on the sides and back, gilt edges, the name* "Padeloup" *on the front cover*, £5. *Bruxelles*, 1762

An imitation by the younger Padeloup of one of the sumptuous Italian bindings of Canevari's period.

Jacques Antoine Derome (*Derome the elder*), 1696-1761:

13278 BERTOLDI con Bertoldino e Cacasenno, 12mo. *portrait of G. C. Croce, and plates, red morocco extra, smooth back and gilt edges, by Derome, from the Beckford library*, £2. 2*s* *Bologna*, 1737

13279 BUCHANANI (Geor.) Poemata quæ extant, 24mo. *title engraved with Buchanan's portrait, French olive morocco, gilt edges*, 36*s* *Lugd. Bat. ex officina Elzeviriana*, 1628

13280 BUDÆI libri v de Asse, 8vo. *fine and very large copy in old French blue morocco, gilt edges, by Derome*, £10. 10*s*
Venetiis, in ædibus Aldi . . . 1522

The work itself being dedicated to Grolier has a special claim on the lover of artistic bindings. It is admirably bound in a coat of beautiful leather, with floral ornaments on the back.

JAQUES ANTOINE DEROME—*continued.*

13281 CABINET JESUITIQUE, contenant plusieurs pièces tres curieuses . . . avec un recueil des Mysteres de l'Eglise Romaine —Legende veritable de Jean Le Blanc—2 vols. in 1, 16mo. *engraved and printed titles, with some curious plates, fine copy in red morocco extra, gilt edges, by Derome, from the Beckford library*, £15. 15*s* *Cologne*, 1678

A rare and curious little volume, quite perfect and in the most desirable condition. It contains not only a prose summary of everything objectionable in the doctrine and practice of the Jesuits, but also a number of satirical pieces in verse, some of which are more than free, and are appropriately illustrated by the plates. The book is one of the Elzevirian *annexes*, and is believed to have been printed by Waesberghe at Amsterdam.

13282 CASA (Giouanni della) Trattato de Costumi . . . le Galathee, faict nouuellement en Italien & François, 12mo. *fine copy in citron morocco, gilt edges, by Derome*, 32*s* *Lione*, 1573

13283 CHARTIER. Les Oevvres feu maistre Alain Chartier . . . nouvellement imprimees reveues & corrigiees oultre les precedētes impressions, 12mo. *beautiful large copy in citron morocco extra, gilt edges, by the elder Derome, from the Beckford library*, £42. *Paris, Galliot du Pre*, 1529

The Perkins copy fetched £44, and Brunet's 3100 francs; the former being a little smaller and the latter a little larger than the present copy.

This beautiful little volume is one of the best examples of old Derome.

13284 DE GENERIBUS EBRIOSORUM, et ebrietate vitanda, cui adiecimus de Meretricum in suos amatores . . . fide, *blue morocco gilt edges, by Derome*, £5. 1565

A curious litle book, partly in verse, in which German lines are macaronically mixed with the Latin. The *grenade* ornament in the panels on the back seems to indicate the hand of the elder Derome, as well as the roulette ornament inside and the stoutness of the binding.

13285 DÉLICES. L'Etat et les Delices de la Suisse en forme de Relation critique par plusieurs Auteurs célèbres, 4 vols. 12mo. *maps and numerous pretty plates of Views, etc. red morocco extra, gilt edges, by Derome*, £3. 3*s* *Amst.* 1730

13286 FUCHSII (Leonharti) de Historia Stirpium commentarii insignes, folio, *portrait and over* 500 *large woodcuts of plants and shrubs*, COLOURED, *beautiful copy in blue morocco extra, gilt edges*, £25. *Basileæ*, 1542

13287 GARON (Lovys) le Chasse-Ennuy, 2 vols. 12mo. *frontispiece mended, but altogether a fine copy in green morocco extra, gilt edges, from the Beckford library, Hamilton Palace*, £3. 3*s* *Paris*, 1641, *et Lyon*, 1631

13288 GLANVILLE (Bartholomew) Cy commence ung tres excellent liure nomme le PROPRIETAIRE DES CHOSES translate de latin en frācoys [par J. Corbichon], a la requeste de trescrestien et trespuissant roy charles quint . . . folio, *numerous woodcuts coloured by a contemporary hand, fine copy in blue morocco extra, gilt edges, by the elder Derome* (?), £15. 15*s* *Lion, Jehan Cyber, s. d.* (*about* 1495)

A flower with three pistils in the panels on the back, with dots around it, the bands stroked with diagonal lines, but the inside roulette from one of Derome's tools.

JAQUES ANTOINE DEROME—*continued.*

13289 HEGENITI (Gotfr.) Itinerarium Frisio-Hollandicum et Abr. Ortelii Itinerarium Gallo-Brabanticum, 18mo. *red morocco extra, gilt edges, from the Beckford library, Hamilton Palace,* £3. 3*s*
Lugd. Bat. Elzevir. 1630

13290 MAGIUS (H.) de Mundi Exustione et Die Judicii, sm. folio, *the preliminary Epistle added in MS. red morocco, gilt edges, from the Beckford library, Hamilton Palace,* £5. 5*s* *Basileæ,* 1562

The stamp of the "Bibliotheque Mazarine" is on the last leaf, so that this must have been one of the books dispersed by the Parliament of Paris in 1652. Towards the middle of the last century it came into the possession of Hyacinthe Theodore Baron (1686-1758), who had it bound by Derome, and whose bookplate is pasted inside the cover.

13291 MAGNI (Jo. *Archiepiscopi Upsalensis*) Gothorum Sueonumque Historia, folio, *numerous spirited woodcuts, fine copy in blue morocco, gilt edges, from the Beckford library, Hamilton Palace,* £10. *Romæ,* 1554

13292 MAINTENON (MADAME DE) Mémoires, 6 vols. *portrait and letters*—Lettres, 7 vols.; Vol. VIII: Lettres du Clergé à Madame de Maintenon; Vol. IX: Lettres de Paul Godet des Marais Eveque de Chartres à Madame de Maintenon—together 15 vols. 12mo. *fine copy in olive morocco extra, gilt edges,* £24.
Amsterdam, 1756

13293 OTFRIDI Evangeliorum Liber . . . Euangelien Buch, in altfrenckischen Reimen, 12mo. *two leaves in the preface missing, fine copy in smooth red morocco extra, by Derome,* £4. 4*s*
Basileæ, 1571

13294 [RECUEIL DE PIÈCES.] FARENI (Fratris Anthonii) Confessio vtilis et necessaria—Libellus de modo penitendi et confitendi—Modus cōfitendi — Interrogationes & doctrine — Opusculum tripertitum eiusdem [Gersonis] de preceptis decalogi . . . — Thesaurus incomparabilis — Speculum ecclesie et speculum sacerdotum (Hugonis Cardinalis)—all in 1 vol. 12mo. *fine copy in red morocco extra, gilt edges, by Derome, from the Beckford library,* RARE, £7. 10*s*
(*Paris*), *with woodcut marks of Denis Roce* (*about* 1510)

13295 SCHOEPFLINI Alsatia Illustrata, 2 vols. *Colmariæ,* 1751-61—Alsatia ævi Merovingici . . . diplomatica, pars I, *Manhemii,* 1772—together 3 vols. folio, *plates of charters, etc. fine copy in red morocco extra, gilt edges, by Derome,* £8. 1751-72

The first volume was bound by Jacques Antoine Derome after its appearance in 1751, but Vols. II and III not having been published till after his death were bound almost uniform by Derome le jeune (in 1762 and 1773). The fourth and fifth volumes, which did not appear till 1775, are of course not in this set.

13296 SPECULUM STULTORUM. Liber qui ītitulatur Brunellus in speculo stultorum . . . sm. 4to. *with very curious woodcuts, some leaves wormed in the text, but otherwise perfect, beauliful old French red morocco extra, gilt edges, by Derome,* RARE, £6.
Colon. 1499

JAQUES ANTOINE DEROME—*continued.*

13297 TRISSINΩ, la Italia liberata da Gotthi, 3 vols. 12mo. *fine copy in red morocco extra, gilt edges, by Derome, with the bookplate of Dr. Hawtrey*, £2. 16*s* *Roma*, 1547, *Venezia*, 1548

13298 VARAMUNDUS FRISIUS (Ernestus) de Furoribus Gallicis, horrenda et indigna Amirallii Castillionei, nobilium atque illustrium virorum cæde . . . sm. 4to. *ruled throughout with red ink, fine copy in red morocco extra, gilt edges*, RARE, £10. 10*s* *Edimburgi*, 1573

With a beautiful broad gold border of dentelle-pattern on the sides, which is an exquisite example of the skill of the binder. (He was perhaps Derome le jeune, rather than J. A. Derome.)

Derome le jeune, *estab.* 1760 *to about* 1790:

13299 ALDROVANDI Opera, 14 vols. in 13, folio, *full of woodcuts, beautiful copy in veau fauve extra, gilt edges, full gilt backs*, £42. *Bononiæ*, 1599-1688

13300 ANGLERIUS (Peter Martyr) EXTRAICT OU RECUEIL DES ISLES NOUVELLEMET TROUVEES EN LA GRAND MER OCEANE ou temps du roy Despaigne Fernād & Elizabeth sa femme, faicte premierement en latin par Pierre Martyr de Millan, & depuis translate en languaige francoys. Item trois Narrations . . . de Cuba . . . de la mer Oceane . . . de la prinse de Tenustitan, small 4to. *fine copy in blue morocco extra, gilt edges*, EXTREMELY RARE, *from the Beckford library, Hamilton Palace*, £148. *Paris, S. de Colines*, 1532

As Harrisse's description of this very rare book, and of some others connected with it, is full of error and confusion, we may say here that the body of the work (dedicated to Charles d'Angoulême) is an abridgment of Peter Martyr's three published Decades; that the first of the three *narrations* is an abridgment of Peter Martyr's *de Insulis* (an original and independent treatise, which Harrisse wrongly believed to be an extract from the author's fourth decade); and the other two *narrations* are taken from the printed editions of Cortes' second and third letters.

13301 APPIANI ROMANÆ HISTORIÆ, *Gr. et Lat.*, Alex. Tollius correxit et doctorum virorum notas adjecit, 2 vols. sm. 8vo. *fine copy in blue morocco extra, gilt edges, from the Beckford library*, £12. 12*s* *Amst.* 1670

13302 ARRIANI Ars Tactica, Acies, Periplus, etc. *Gr. et Lat.* ex recensione Nic. Blancardi, 8vo. *frontispiece and maps, red morocco extra, gilt edges, by Derome le jeune*, 32*s* *Amst.* 1683

13303 AMOURS libres des deux Freres, histoire galante par le S. R. I. B. K., 12mo. *red morocco extra, gilt edges, by Derome le jeune, from the Beckford library*, £7. *Cologne*, 1709

The Cyprian adventures of two precursors of Faublas, written with more

DEROME LE JEUNE—*continued.*

freedom than elegance. The author's name has apparently not been ascertained, which is no great pity.

13304 AUNOY (Madame d') Memoires secrets de Mr. L. D. D. O. ou les Avantures comiques de plusieurs grands princes de la Cour de France, 12mo. *fine copy in blue morocco extra, gilt edges, by Derome le jeune*, £4. 10*s* *Paris*, 1696

The initials represent the Duc d'Orléans (Gaston) whose particular *penchant* is not omitted by the lady. Her narrative of the amours of Madame (Henriette d'Angleterre) is told with much *vraisemblance* and considerable freedom of detail.

13305 [BALBANO] Vie de Galeas Caraciol Marquis de Vico et . . . fin tragique de François Spière, mises en François par le Sieur de Lestan, 16mo. *fine copy in veau fauve extra, gilt edges, by Derome le jeune, from the Beckford library*, 20*s* *Amst.* 1682

13306 BALZACII (J. L. G.) Carmina et Epistolæ editore Ægidio Menagio, 12mo. *smooth green morocco, gilt edges, by Derome le jeune*, £3. 3*s* *Paris*, 1651

13307 BANDELLO (M.) PRIMA, SECONDA ET TERZA PARTE DE LE NOVELLE, 3 vols. 4to. *Lucca*, 1554—QUARTA PARTE, small 8vo. *Lione*, 1573—together 4 vols. *beautiful copy in red morocco extra, gilt edges, by Derome le jeune, Vol. IV being also provided with a 4to. red morocco case to match in size; from the Stanley and Beckford libraries*, £85. 1554-73

First edition, extremely rare. The difficulty of obtaining a complete copy of the first edition of Bandello is only known to those who, after having waited a quarter of a century to buy one, find, when they come across it at last, that there are eager rivals in the field. It is not likely that such a copy as this will ever again come into the market.

13308 BERNIER (Abbé) Théologie portative, 12mo. *MS. Notes by Mr. Beckford, green morocco, gilt edges, from the Beckford library*, £2. *Rome*, 1776

13309 [BIBLIA GRÆCA, **Editio Princeps**] Sacrae Scripturae veteris novaeque omnia, folio, *ruled throughout with red ink*, FINE PAPER, *superb copy in red morocco extra, gilt edges, with Derome le jeune's ticket*, £63. *Venetiis, in ædib. Aldi et Andreae soceri*, 1518

13310 BOIARDO, ORLANDO INNAMORATO (col quarto libro per Nicolo delli Agostini), 2 vols. sm. 4to. *smooth green morocco extra, gilt edges, with the ticket of Derome le jeune*, £7. 15*s* *Vinegia*, 1539

The same ornament of the bird appears here in the panels on the back, as in the *Hore B. V. M.* described *post*.

13311 [BOIS-GUILLEBERT] LA FRANCE RUINÉE sous le regne de Louis XIV, par Qui & Comment, 16mo. *frontispiece, green morocco extra, gilt edges, by Derome le jeune*, £2. 16*s* *Cologne*, 1696

Registered in Barbier's Index twice, under Bois-Guillebert and Chevremont, but in the latter place he appends the word *faux*.

13312 BOULANGER, l'Antiquité dévoilée par ses usages, 3 vols. 12mo. *fine copy in red morocco extra, gilt edges, by Derome le jeune*, £3. 5*s* *Amst.* 1766

Recast and rewritten from Boulanger's MS. by the Baron d'Holbach. The preliminary notice of the author's life is by Diderot.

DEROME LE JEUNE—*continued.*

13313 BOURDALOUE (Père) *de la Compagnie de Jesus*, Sermons pour les Dimanches et pour le Caresme, 16 vols. 8vo. *fine copy in red morocco extra, gilt edges*, £10. 10*s* *Paris*, 1707-16

13314 CARRILLO (Alonso) de las antiguas Minas de España, sm. 4to. *red morocco extra, gilt edges, from the Beckford library*, £3. 3*s* *Cordoua*, 1624

The roulette inside is a broad border of gold, in which the *motif* is a cross so floreated as to form a pattern of lozenge-shape.

13315 CASA (Giovanni della) Rime et Prose, 3 parts in 1 vol. 12mo. *red morocco extra, gilt edges, from the Beckford library*, £2. 2*s* *Fiorenza, F. Giunti*, 1598

This and the Terence *post* are bound in morocco of the same kind and dressed in the same way as seen in the bindings of Roger Payne. It gives somewhat of an English aspect to these two volumes.

13316 CERVANTES. Les principales Aventures de l'admirable Don Quichotte, 2 vols. sm. 8vo. 31 *plates after Coypel and Picart, beautiful copy in smooth crimson morocco extra, gilt edges, by Derome le jeune*, £8. 8*s* *La Haye*, 1774

13317 CICERONIS Opera, 10 vols. 12mo. *red morocco extra, gilt edges*, £9. *Lugd. Bat. Elzevir*, 1642

13318 COLUMNÆ (Fabii) Opusculum de Purpura . . . iterum l. ci datum opera J. D. Majoris, sm. 4to. *blue morocco extra, gilt edges*, £2. 10*s* *Kiliæ*, 1675

13319 CONGREVE (William) Works, 3 vols. large 8vo. *beautiful copy in red morocco extra, gilt edges, olive morocco labels*, £31. 10*s* *Birmingham, Baskerville*, 1761

Bound about 1770 in Derome le jeune's best style—it is indeed a lovely library-book.

13320 DE BURE, Bibliographie Instructive, 9 vols.; Supplement, ou Catalogue des livres de M. Gaignat; together 10 vols. sm. 4to. LARGE PAPER, *beautiful copy in veau fauve extra, gilt edges, full gilt backs*, £4. 4*s* *Paris*, 1768-69

13321 [DILLY.] De l'Ame des Bétes, ou . . . l'on explique par la seule machine les actions les plus surprenantes des animaux, par A. D. 12mo. *veau fauve extra, gilt edges, from the Beckford library*, £2. 10*s* *Lyon*, 1676

With the same broad inside-border as in the Carrillo.

13322 ESCHOLE DE SALERNE, en Suite le Poeme Macaronique en vers burlesques (par Martin), 12mo. *portrait, fine copy in green morocco, gilt edges, by Derome le jeune*, £5. *Paris*, 1664

13323 FACÉTIES. Sentence par Corps obtenue par plusieurs Femmes de Paris contre l'Autheur des Caquets de l'Acouchée, *Paris*, 1622 —Arrest notable donné au Profit des Femmes contre l'Impuissance des Maris, *very scarce, s. l. et d.*—Gazette sur la Culbute des Coyons (en Vers), *Montalban*, 1617—Complainte et Regretz de Gaspard de Colligny qui fut Admiral de France (en Vers), *very rare, Paris*, 1572—Grande Diablerie de Jean Vallette dit de Nogaret Duc d'Espernon (en Vers), *woodcut of the Devil and the Duke, extremely rare, s. l.* 1589—in 1 vol. 12mo. *smooth black*

DEROME LE JEUNE—*continued.*

morocco, gilt edges, plain on the sides and back, but with gold ornamentation on the inside and on the edges of the covers; from the Beckford library, £12. 1572-1622

13324 FAERNI (Gabrielis) Fabulæ centum, sm. 4to. 100 *large copper-plate engravings, veau fauve extra, gilt edges, full gilt back, a fine piece of binding,* £4. 10*s* *Romae,* 1564

13325 FIGURES DE LA BIBLE. A Set of beautiful Engravings (from Saurin Discours sur le V. et N. Testament) after Designs by Hoet, Houbraken and Picart, royal folio, LARGE PAPER, *proofs in the choicest state, being specially selected by M. Mariette for Louis XV, veau fauve extra, gilt edges, by Derome, with his ticket, from the Beckford library,* UNIQUE, £24. *Amst.* 1720

The ticket referred to is in letter-press, not engraved as in other instances, and the binder names himself simply "Derome," omitting the usual description of "le jeune;" although it is unquestionable that this volume was bound by the younger Derome (about 1785).

13326 FOLENGO. Orlandino di Limerno Pitocco, 8vo. LARGE PAPER, *engraved title by Moreau, beautiful copy in red morocco extra, gilt edges, by Derome le jeune, from the Beckford sale,* £5. 5*s* *Londra, Molini,* 1773

A spirited burlesque poem, very happily rhymed in *ottava rima,* by the celebrated Macaronic author of Merlin Coccaius. The ornament on the back is a simple circular figure like a rose, the panels framed in straight gold lines; the inside roulette is of richer style.

13327 FRAGMENTA POETARUM veterum Latinorum: Ennii, Accii . . . Naevii, etc. à Rob. Stephano congesta, ab Henrico Stephano digesta, 12mo. *smooth crimson morocco extra, gilt edges, by Derome le jeune, with his ticket, from the Beckford library,* £9. 9*s* (*s. l.*) *Henricus Stephanus,* 1564

13328 FRANZINI (Hieronymi) Antiquitates Romanae Urbis, 87 *woodcuts;* Palatia Procerum, 95 *woodcuts;* Templa Deo et Sanctis dicata, 95 *woodcuts;* Icones Statuarum antiquarum, 111 *woodcuts;* 4 vols. in 2, 18mo. *fine copy in citron morocco extra, gilt edges, by Derome le jeune,* £20. *Romae,* 1599

13329 FRONTINI Stratagematica cum Notis Variorum et F. Oudendorpii, *fine copy in red morocco extra, gilt edges, from the Beckford library,* £5. 5*s* *Lugd. Bat.* 1779

13330 GAFFARELLI (J.) Curiositez inouyes, hoc est, Curiositates inauditæ de figuris Persarum talismanicis, etc. cum notis G. Michaelis, 2 vols. 12mo. *plates, fine copy in red morocco extra, gilt edges, from the Beckford library,* £3. 10*s* *Hamburgi,* 1676

An extremely curious work on the Rabbinical Kaballa and upon all kinds of occult and abtruse science.

13331 GEOPONICORUM sive de Re Rustica libri XX, *Græce et Latine,* notulas adjecit Pet. Needham, 8vo. *old French red morocco extra, gilt edges, by Derome le jeune,* £2. 16*s* *Cantabrigiæ,* 1707

13332 GESNERI (Conradi) HISTORIA ANIMALIUM, 5 vols. in 4, FIRST EDITION, *ruled throughout in red ink, numerous elegant woodcuts, beautiful copy in red morocco extra, gilt edges, from the Beckford library, Hamilton Palace,* £25. *Tiguri,* 1551-87

DEROME LE JEUNE—*continued.*

13333 GIBECIERE DE MOME, *frontispiece, MS. notes by Mr. Beckford, green morocco extra, gilt edges, from the Beckford library, Hamilton Palace, very scarce,* £7. *Paris,* 1644

A collection of short stories and anecdotes, abounding in wit, humour, and indecency.

13334 GYRALDI CYNTHII (Jo. Bapt.) de Obitu Alfonsi Estensis Epicedion, Hercules Dux Salutatus, Sylvarum, Elegiarum, etc. libri, sm. 4to. *first edition, with presentation inscription on the fly-leaf from Giraldi Cinthio to Lilio Gregorio Giraldi, veau fauve extra, gilt edges, back gilt in Padeloup's style,* £3. 10*s* *Ferrariæ, F. Roscius,* 1537

RARE. Besides the inscription above mentioned, the fly-leaf at the end contains an additional poem in the handwriting of Giraldi Cinthio.

13335 GIUSTINIANI (Marchese Vincenzo) Galleria Giustiniana, 2 vols. royal folio, *fine impressions of the* 322 *engravings of busts and statues* (*including* 5 *portraits, but wanting plate* 2 *in Vol. II*), *beautiful copy in red morocco extra, gilt edges, from the Beckford library, Hamilton Palace,* £5. 15*s* *Roma, s. d.* (1640)

13336 [GODARD DE DAUCOURT] L'Académie Militaire ou les Heros Subalternes, 2 vols. 12mo. THICK DUTCH PAPER, *with pretty plates, blue morocco extra, gilt edges, by Derome le jeune,* £10. *Amst.* 1777

A novel of military life, including the siege of Tournai and the battle of Fontenoy. It was first printed in 1745.

13337 GRAINDORGE, Traité de l'Origine des Macreuses, mis en lumiere par Malouin, 12mo. *green morocco extra, gilt edges, by Derome le jeune,* £3. 15*s* *Caen,* 1680

VERY RARE. The back is very plain; the roulette inside and on the leather edges is of diagonal lines, two full-gold and one dotted, alternately. "Macreuses" are barnacles, and the subject of this curious little volume is chiefly the old scientific superstition that solan geese or some such sea-birds were generated from those shell-fish.

13338 GREGORII (Sancti) Nazanzeni, Tragœdia, Christus Patiens, *Græce,* 12mo. *smooth green morocco extra, smooth back and gilt edges, by Derome le jeune, with his ticket,* £5. *Romæ,* 1542

With the autograph of Chardon de la Rochette, and the *ex libris* of the Marquis de Morante.

13339 GUARINI (Giambatista) il Pastor Fido, 8vo. GRAND PAPIER, *crimson morocco extra, gilt edges,* £3. 3*s* *Parigi,* 1782

In the most elegant style of Derome le jeune's work.

13340 HENRI IV. Discours du Triomphe des Nopces du Roy de Navarre avec Madame Marguerite de France, avec narration de la mort de l'Admiral & ses complices, *very scarce, Lyon,* 1572—Protestation et Declaration du Roy de Navarre sur la venue de son armee en France, 1587—Declaration du Roy de Navarre sur les Calomnies *Ortés,* 1585—Traicté sur la Declaration du Roy pour les droits du Cardinal de Bourbon, *Paris,* 1588—Histoire tragique de Pierre de Gaverston, dediee au Duc d'Espernon, *very rare, but stained,* 1588—Responce à l'Apologie du Belloy, 1588—Discours sur la treve accordee par Henry III au Roy de Navarre, *Tours,*

DEROME DE JEUNE—*continued.*

1589—Advertissement aux Francois Catholiques, 1589—Discours de ce qui s'est passé en la guerre de Savoye, *Paris*, 1600—Neuf Advertissements . . . sur la Naissance du Dauphin, *ib.* 1601—Parenetic . . . sur le sujet de la conjuration, *ib.* 1602—all in 1 vol. 12mo. *red morocco extra, gilt edges*, £15. 15*s* 1572-1602

13341 HENRI IV. Vrais Pieges et Moiens pour atraper ce fau Heretique et cauteleux Grison, *Paris, s. d.*—Le Courrier Picard, *s. d.*—Bulles de Gregoire XIIII contre le party de Henry de Bourbon, *Paris*, 1591—Le Francophile, *Chartres*, 1591—Doux et gracieux Traictement des Partisans du Roy de Navarre à l'endroit des Catholiques, *Paris*, 1594—(Pontaymery) Discours d'estat sur la blessure du Roy, *Lyon*, 1595—Morgard (N. L.) Propheties (en Vers), *s. d.*—Sacre et Couronnement de Henry IV, *rare, Chartres*, 1594—Epistre de Yves Evesque de Chartres touchant le Sacre des Roys de France, *ib.* 1594—Pompe funebre de Henry le Grand, *very rare, unknown to Brunet and Vinet, Lyon*, 1610—Ordre de la Pompe funebre, *Lyon*, 1610—Convoy du Cœur de Henry le Grand depuis Paris jusques au College Royal de la Fleche, *Paris*, 1610—La Fons (J. de) Discours sur la Mort de Henry le Grand, *Lyon*, 1610—Borbonius (N.) Imprecations et Furies contre le parricide commis en la personne de Henry IIII traduictes en Vers par I. Prevost, *scarce, Paris, R. Estiene*, 1610—Rohan (Madamoyselle de) Stances sur la Mort du Roy, *very scarce, Lyon*, 1610—Discours pour la seureté de la vie et de l'estat des Roys, 1613—Arrest touchant la souveraineté du Roy, *Paris*, 1615—Assassinat du Roy, 1613—Varin (J. P.) Discours de la Statue d'Henry le Grand, *Paris*, 1614—Essais de Poesie dediee à Henry le Grand ou plustot à sa Statue, 1623—Meteorologie, *Paris*, 1614—in 1 vol. 12mo. *blue morocco extra, gilt edges, from the Beckford library, Hamilton Palace*, £25.
1590-1615

13342 HISTOIRE generale [et Inventaire general] des LARRONS par F. D. C. Lyonnois avec la Suite, 3 vols. in 1, 12mo. *fine copy in blue morocco extra, gilt edges, from the Beckford library*, £5. *Rouen*, 1636

An extremely curious book—the first work of any comprehensive character on the lives of the criminal classes.

13343 [HOLBERG] KLIMII (N.) Iter subterraneum, 12mo. 4 *curious plates, fine copy in blue morocco extra, gilt edges, by Derome, from the Beckford library*, £3. 3*s* *Hafniæ*, 1741

The book is of the same class of fiction as Gulliver's Travels, and was written by Ludwig von Holberg, the Danish poet.

13344 HORE BEATE MARIE VGINIS secundū usū romanum, roy. 8vo. PRINTED ON VELLUM, 22 *large engravings and numerous small ones, with woodcut borders, illuminated in gold and colours, beautiful copy in green morocco extra, gilt edges, by Derome le jeune*, £120.
(*Paris, Vostre*, 1508)

The ornament which forms the centrepiece in the panels on

DEROME DE JEUNE—*continued.*

the back is a figure like the outlines of a vase, within which a bird with outstretched wings is standing on a heart. This is often taken to be a typical Derome tooling, but it is merely a copy from an almost identical ornament used by Padeloup,—the difference being that Padeloup's bird has his head turned to the right (of the spectator), while Derome's is to the left.

13345 [HOTMAN (François)] Brutum Fulmen Papæ Sixto VI, adversus Henricum sereniss. Regem Navarre & illustrissimum Henricum Borbonium Principem Condæum, sm. 8vo. (12mo.), *fine copy in green morocco extra, gilt edges, by Derome le jeune,* £9. 9*s*
s. n. (1585)

Sometimes described as printed at Rome in 1585, because the leaves P6 to Q4 contain the original Papal *Declaratio,* reprinted with its proper title-page of Rome, 1585. The book was probably printed in Protestant Germany to escape the reach of Catholic persecution. This copy has a considerably enhanced value from the fact that a very rare translation of the Papal declaration has been inserted at the end :—"La Declaration de nostre Sainct Pere le Pape . . . a l'encontre de Henry de Bourbon, soy disant Roy de Nauarre. . . . *Thoulouze, par Jean Durand* . . . 1585."

13346 HYGINI Opera adcurante Joanne Scheffero . . . accedunt Th. Munckeri annotationes, 12mo. *fine copy in red morocco extra, gilt edges, from the Beckford library,* £2. 2*s* *Hamburgi,* 1674

13347 INTRAS (Jean d') Le Pressoir Mystique, 16mo. *beautiful plates by L. Gaultier, fine copy in veau fauve extra, gilt edges, from the Beckford library,* £4. 4*s.* *Paris,* 1605

The frontispiece has a curious representation of Christ in a wine-press, bowed under the pressure of the screw, with blood spirting forth from his breast, which flows into a chalice below.

13348 JULIUS OBSEQUENS de Prodigiis curante F. Oudendorpio, 8vo. *fine copy in veau fauve, gilt edges, from the Beckford library,* 18*s*
Lugd. Bat. 1720

13349 KABBALISTICÆ PRECATIONES . . . opera Iulii Sperberi, 12mo. *citron morocco extra, gilt edges,* 36*s* *Magdeburgi,* 1600

13350 KEMPIUS (Cornelius) De origine . . . Frisiæ, et rebus a Frisiis gestis, 12mo. *fine copy in blue morocco extra, gilt edges, from the Beckford library,* £2. 10*s* *Coloniæ,* 1588

Apparently one of Derome le jeune's earlier pieces of work, undistinguishable in the sobriety of its style and ornament from the productions of J. A. Derome.

13351 KERGUELEN TRÉMAREC, Relation d'un Voyage dans la mer du nord, aux côtes d'Islande, du Groenland, etc. 1767-1768, 4to. *maps and plates, fine copy in red morocco extra, gilt edges,* £5.
Paris, 1771

13352 KNORR (G. W.) RECUEIL DES MONUMENS DES CATASTROPHES que le Globe terrestre a éssuiées contenant des Pétrifactions . . . avec l'Histoire naturelle de ces corps par J. E. E. Walch, 4 vols. folio, *portraits and beautifully coloured plates, very fine copy in red morocco extra, gilt edges, from the Beckford library, Hamilton Palace,* £12. *Nuremberg,* 1777-78

DEROME DE JEUNE—*continued.*

13353 KORB (J. G.) Diarium Itineris in Moschoviam Ignatii Christophori Dom. de Guarient et Rall, ab Imperatore Leopoldo I ad Tzarum Petrum Alexiowicium anno 1698 ablegati extraordinarii, folio, *plates (including the large eagle, generally deficient), fine copy in red morocco extra, gilt edges, from the Beckford library, Hamilton Palace,* £25. *Viennæ,* 1700

Very scarce, the work having been rigidly suppressed.

This work is one of high interest and value as an authentic narrative of facts which have most frequently been reported without any exact knowledge. Its rarity is accounted for by Peter the Great's demand (acceded to by the Emperor) for its immediate destruction.

13354 LA BORDE, CHOIX DE CHANSONS mises en musique, 3 vols. in 2, roy. 8vo. *words and music entirely engraved by Moria and Mlle. Vendome, with beautiful plates by Moreau le jeune and others, old red morocco extra, gilt edges,* £120. *Paris,* 1773

One of the most exquisite artistic and literary productions of the eighteenth century in France. Fine copies in old binding are becoming extremely costly and difficult to obtain.

13355 LAET (Joannis de) Novus Orbis seu descriptionis Indiæ Occidentalis libri XVIII, folio, *frontispiece, woodcuts, and* 14 *large folded maps of the regions of North and South America, large copy in veau fauve extra,* £15. *Lugd. Bat. apud Elzevirios,* 1633

The map of Novum Belgium in this work contains the name of New Amsterdam, which is the first appearance in maps of the now famous city of New York.

13356 LA FONTAINE, Fables, 6 vols. 18mo. *nearly* 250 *plates engraved by Simon and Coiny, after the designs of Vivier, fine copy in red morocco extra, gilt edges, from the Beckford library,* £36. *Paris,* 1787

13357 LAMPE (F. A.) de Cymbalis Veterum, 12mo. *plates, very fine copy in blue morocco extra, gilt edges,* £2. 16*s* *Traj. ad Rhen.* 1703

13358 LIVII Historiarum quod extat, ex recensione Gronovii, 12mo. *frontispiece, large and beautiful copy in crimson morocco extra, blue silk linings, gilt edges,* £10. 10*s* *Amstelodami, Dan. Elzevir.* 1678

A singularly fine copy of the book, 151 millimètres in height, and arrayed in a charming binding by Derome le jeune (about 1780), the back flat without bands.

13359 MABILLON de Re Diplomatica cum Supplemento, 2 vols. royal folio, LARGE PAPER, *plates, fine copy in red morocco extra, gilt edges, by Derome, originally in Meerman's collection, and now from the Beckford library, Hamilton Palace,* £8. 10*s* *Luteciæ Paris.* 1709 & 1704

13360 LYCOPHRONIS Alexandra, *Græce et Latine,* cura Johannis Potteri, folio, *red morocco extra, gilt edges,* £3. 3*s* *Oxonii,* 1697

DEROME DE JEUNE—*continued.*

13361 MARCOUVILLE (Jean de) Recueil memorable d'aucuns cas merveilleux advenuz de noz ans et d'aucunes choses estranges & mostreueuses advenues es siecles passez, 12mo. *fine copy in olive morocco extra, gilt edges, from the Beckford library, Hamilton Palace,* £10. *Paris,* 1563

13362 MÉMOIRES pour servir à l'Histoire de la Révolution opérée dans la Musique, par le Chevalier Gluck, 8vo. THICK DUTCH PAPER (*only* 4 *copies printed*), *portrait by St. Aubin, veau fauve, gilt edges, from the Beckford library, Hamilton Palace,* £4. 4*s* *Naples* (*Paris*), 1781

Chiefly consisting of letters from, to, and upon Glück, collected from various sources.

13363 (MILLET) Histoire littéraire des Troubadours, 3 vols. 12mo. *veau fauve extra, full gilt backs,* £2. *Paris,* 1774

13364 MIROIR historique de la Ligue de 1464, où peut se reconnoitre la ligue de 1694, *Cologne,* 1694—Avis d'un Amy à l'Autheur du Miroir, *ib.* 1694—Pensées sur l'Avis, *Basle,* 1694—in 1 vol. 16mo. *Renouard's copy in citron morocco extra, gilt edges, from the Beckford library, Hamilton Palace,* 24*s*

13365 MONTAIGNE, Les Essais de Michel de Montaigne, 3 vols. 12mo. *engraved title bearing his portrait, fine copy in red morocco extra, gilt edges,* £15. 15*s* *Paris,* 1659

The back is full gilt, a flower in the centre of the panels with three ornaments on each side, the topmost and lowermost of which are a little gilt branch; the bands marked with diagonal lines, and the lowest compartment bearing those drawer-handle ornaments which may be Padeloup's and may be Derome le jeune's, while the roulette inside is of Derome kind, and the lining-paper is a dull blue, such as was often used by Derome le jeune.

13366 NADAL, Histoire des Vestales, avec un traité du luxe des Dames Romaines, 12mo. *red morocco extra, gilt edges, by Derome le jeune,* 32*s* *Paris,* 1725

The second part is an elaborate treatise on the costume and toilet of the Roman women.

13367 OCHINI (Bernardini) Dialogi xxx . . . de Messia . . . de Trinitate, 2 vols. 12mo. *red morocco extra, gilt edges, by Derome le jeune, with his ticket,* £4. 4*s* *Basileæ,* 1563

13368 PHILONIS JUDÆI Opera, notis illustravit Th. Mangey, *Græce et Latine,* 2 vols. large folio, *beautiful copy in French veau fauve extra, by Derome le jeune,* £10. (*Londini*) 1742

With the interesting autograph of "Gilbert Wakefield, 1792." The central ornament of the panels on the back is a bird standing on a branch with a flower in his beak.

13369 "RECUEIL DE TOUS LES DIABLES." Arrest de la Cour de Parlement de Dole à l'encontre de Gilles Garnier pour avoir en forme de Loup Garou devoré plusieurs enfans & commis autres Crimes (par D. d'Auge), *Paris,* 1574—Discours veritable sur le faict de Marthe Brossier de Romorantin pretendue Demoniaque (par. M. Marescot), *ib.* 1599—Fontaine (J.) Discours des Marques des Sorciers, *ib.* 1611—Arrest du Parlement de Bretaigne à l'encontre de M. André Marion, P. Souvestre Prestres, P. Taillandier, J. Houget et J. Benoist dict Cassereau

DEROME DE JEUNE—*continued.*

executez à Rennes . . . et convaincus de Magie, *ib.* 1611—Resolutions des Docteurs de Sorbone sur le Crime de Sortilege, *Orleans*, 1625—Estranges et Admirables Adventures arrivees au Baron de La Milles aux environs de la Rochelle, *Paris*, 1626—Discours sur la Mort et Condemnation de Charles de Franchillon Baron de Chenevieres executé pour Sortilege et Magie, *ib.* 1626—Dissertation sur les Visions ou Apparitions, *uncut, s. d.*—Jugement des Commissaires au Fait des Religieuses et autres possedées du malin Esprit à Aussonne, *Paris*, 1662—Lange (M.) Histoire de la Fille Maleficiée de Courson, *Lisieux*, 1717—*a collection of* 10 *excessively rare Tracts*, in 1 vol. 12mo. *green morocco extra, gilt edges, smooth back, by Derome le jeune, lettered "Recueil de tout les Diables," from the Beckford library*, £24.

A very beautiful specimen of the younger Derome's best work.

13370 SEFER TOLEDOTH . . . Historia Jeschuæ Nazareni, ex manuscripto inedito edita . . a Huldrico, *Hebraice et Latine*, 8vo. *red morocco extra, gilt edges, with the ticket of Derome le jeune*, £3. 10*s* *Lugd. Bat.* 1705

13371 TACITUS (C. Cornelius) ex I. Lipsii accuratissima editione, 12mo. *frontispiece, ruled throughout with red ink, fine copy* (122 *millimètres*) *in red morocco extra, gilt edges, with Derome le jeune's ticket of* 1785, £7. 10*s* *Lugd. Bat. Elzevir.* 1634

13372 TERENTII Comoediæ, 12mo. *fine copy in red morocco extra, gilt edges*, £3. 3*s* *Birminghamiæ, Baskerville*, 1772

13373 VERDIZOTTI, CENTO FAVOLE MORALI, small 4to. 3 *fine woodcuts, old French blue morocco extra, gilt edges, by Derome le jeune*, £10. 10*s* *Venetia*, 1586

A very beautiful specimen of the binder's work.

Successors and imitators of Derome (Bradel, Bisiaux, Chaumont, Tiger, 1780-1800):

13374 BALEICOURT (*i.e. Louis Charles Hugo*) sur l'Origine et la Genealogie de la Maison de Lorraine, 12mo. *plate of coins and seals, fine copy in red morocco extra, gilt edges, by Bisiaux, with his ticket*, £7. 7*s* *Berlin*, 1711

Rigidly suppressed by Arrêt du Parlement, 17th Dec. 1712.

13375 BINET (B.) Traité historique des Dieux et des Demons du Paganisme, 12mo. *autograph of A. A. Renouard, blue morocco extra, smooth back and gilt edges, by Bisiaux, with his ticket partly torn off, from the Beckford library*, £2. 2*s* *Delff*, 1696

13376 [BRIZARD (l'Abbe)] Histoire Généalogique de la Maison de Beaumont, en Dauphiné, 2 vols. folio, 10 *genealogical tables, vignettes (one a very fine one by J. M. Moreau, engraved by N. Le Mire), and heraldic engravings, presentation copy, with inscription "à son Bon Ami Forestier.—Brizard," fine copy in old French red morocco extra, gilt edges, by Tiger, with his ticket*, £15. 15*s* 1779

A note states that "*On n'a tiré que cent Exemplaires de cet ouvrage et il n'en a point été vendu; etant uniqvement destinés pour la famille, et pour quelqves bibliothèques.*"

SUCCESSORS AND IMITATORS OF DEROME—*continued.*

13377 COLARDEAU (C. P.) Œuvres, 2 vols. 8vo. *portrait and plates by Monnet, red morocco extra, gilt edges,* £2. 10*s* *Paris,* 1779

13378 CORIO (B.) HISTORIA DI MILANO, LARGE PAPER, folio, *with the* 6 *preliminary leaves (which are very scarce),* 2 *full-page woodcuts, beautiful copy in red morocco extra, gilt edges, with the ticket of Antoine Chaumont, from the Beckford library,* £12. 12*s*
Mediolani, 1503

First edition, containing many passages subsequently suppressed.

The six preliminary leaves, containing title and index, were not printed till some time after the completion of the book, and are found in but few copies.

The binding of the volume is very fine. The back and sides are plain, except for the three-line fillets in which the sides and the panels are framed, but inside and on the edges of the cover the ornamentation is rich and elegant, and would be taken for Derome le jeune's work, if Chaumont's ticket were not in the book. His name is not recorded by the writers on binding; but from the ticket we learn that he lived at 18, Rue du Foin St. Jacques, and was then a near neighbour of Bisiaux.

13379 COXE (W.) Lettres sur l'état politique, civil et naturel de la Suisse, 2 vols. FINE PAPER, *French red morocco extra, silk linings, gilt edges, from the Beckford library,* £2. 2*s* *Paris,* 1781

13380 FÉNÉLON (M. de) AVANTURES DE TELEMAQUE, avec Examen de Conscience pour un Roi; Vie, Genealogie et Liste des Ouvrages de Fénélon, folio, *portrait by Drevet, proof impressions of the numerous beautiful engravings by Picart, Folkema, Van Gunst, &c., to which is added a nearly entire duplicate set of engravers' proofs (of which* 5 *before the letters), blue morocco super extra, borders of gold, leather joints, silk linings, gilt edges, by Bradel l'Ainé (with his ticket),* £120. *Amst.* 1734

Of this splendid Edition only 150 copies were printed at the expense of the Marquis de Fénélon whilst Ambassador at the Hague. The Examen de Conscience, Vie, &c. were suppressed by order of the Court of France, and only occur in a few copies presented before the suppression took place.

13381 FREY DE NEUVILLE (Charles) Sermons, 8 vols. sm. 8vo. (12mo.), *old French red morocco, gilt edges,* FINE COPY, £2. 2*s*
Paris, Merigot, 1776

The back and sides plain, the roulette inside is not to be identified with those used by Padeloup or Derome.

13382 GIRODET, Original Drawings of the Frontispiece and 44 Portraits for the COLLECTION DES MORALISTES, *in sepia,* 12mo. *red morocco extra, gilt edges, from the Beekford library,* £15. *? Paris,* 1795

These were never engraved. They must have been prepared for a second or collective issue of the Moralistes, as distinguished from the issue which had been coming out, a volume or so at a time, since 1782. They are beautifully done in a pure classical style.

13383 GRILLANDI (Pauli) Tractat' de Hereticis & sortilegiis, omnifariam Coitu, eorumq' penis, 12mo. *title within woodcut border, old French red morocco extra, gilt edges,* £2. 2*s* *Lugduni,* 1536

SUCCESSORS AND IMITATORS OF DEROME—*continued.*

13384 [HENRY (J.)] LIVRE DE LA TOUTE BELLE sans pair qui est la Vierge Marie, 12mo. lettres gothiques, *fine copy in maroon morocco extra, gilt edges, from the Beckford library*, £18. *Paris, J. Petit, s. d.*

A very singular work, notwithstanding its piety. One chapter is on "le *sacré ventre* de la Vierge," followed by a "Méditacion aux *cuisses*." It is not therefore surprising, while he dwells on the *sacré ventre*, and "ces dignes et precieuses cuisses," that the author says "De ceste *fontaine de vie située au jardin* de delices spirituelles . . . *procède un fleûve* de grace qui arrose toutes les belles vertueuses herbes diceluy jardin." Another meditation is on the Virgin's *dignes flancs*.

13385 HERBINII (J.) Religiosæ Kijovienses Cryptæ, 12mo. *plates, fine copy in old French citron morocco, gilt edges, from the Beckford library*, £2. 10*s* *Jenæ*, 1675

13386 INTRAS (Jean d') Le Pressoir Mystique, 12mo. *fine plates, red morocco extra, gilt edges, probably by Bradel, from the Beckford library*, £5. *Paris*, 1650

13387 JUVENALIS et PERSII Satyræ, cum variorum commentariis, sm. 8vo. *old French red morocco extra, gilt edges*, £3. 3*s* *Amst.* 1684

13388 LA CROZE (M. V.) Histoire du Christianisme des Indes, 12mo. *plates of Hindu deities, citron morocco extra, gilt edges, from the Beckford library*, £3. 8*s* *La Haye*, 1724

13389 LE BRUN (M.) GALERIE DES PEINTRES FLAMANDS HOLLANDAIS ET ALLEMANDS, 3 vols. in 2, folio, *choice unlettered proofs of the beautiful engravings*, 201 *in number, blue morocco extra, gilt edges, from the Beckford library*, £200. *Paris*, 1792-96

In this admirable condition of the plates, the Lebrun Gallery is a grand work of art, and would do honour to any collection of a high class. The plates must have been selected for Mr. Beckford from the earliest impressions of the proofs; and in one instance there is added an artist's proof (loosely inserted in the book and not therefore counted in the above enumeration).

13390 LONGUS, Amours pastorales de Daphnis et Chloé, sm. 4to. LARGE PAPER, *with the usual set of engravings and the plate of* "Petits pieds" *added, beautiful copy in red morocco super extra*, £10. (*Paris*) 1718-45

The sides are very richly gilt. The back with its pomegranate ornament in the panel is essentially an imitation of Derome, but on the sides, within a border of fleur-de-lis and lace-points, there is a second border of arching lines adorned with birds, hearts, and flowers; with large roses at the angles — an eclectic and fantastic decoration which is more after Padeloup's manner than Derome's.

13391 LUSUS IN VENEREM QUINQUE ILLUSTRIUM POETARUM A. Panormitæ, Ramusii, Pacifici Maximi, J. J. Pontani et Joannis Secundi, 8vo. VELLUM PAPER (*only* 5 *copies printed*), *red morocco extra, gilt edges, by Bradel, with his ticket, from the Beckford library*, £7. 10*s* *Paris*, 1791

Containing a number of elegantly written erotic poems, edited by Mercier Abbé de Saint-Léger.

13392 MAIERI (MICHAELIS) Arcana Arcanissima, sm. 4to. *red morocco extra, borders of gold, gilt edges, by Bisiaux, with his ticket; from the Beckford library*, £8. 8*s* *s. l. & a.* (*? Oppenhemii, circ.* 1613)

SUCCESSORS AND IMITATORS OF DEROME—*continued.*

13393 MARTIRE et cruelle Mort du Prieur des Jacobins de Paris, 1590—Karesme et Mœurs du Politique, par P. V. B. C., *Paris*, 1589—Raisons des Politiques qui veullent faire Henry de Bourbon Roy de France, et celles des Catholiques par lesquelles est prouvé qu'il ne le doit estre, *Lyon*, 1590—Lettre escrite à Madame de Tinteville (sur le but des adherans de Henry de Bourbon), *Paris*, 1589—Articles signez à Melun par Henry de Bourbon, 1590—Desconfiture des Huguenots, *Paris*, 1590—Cruautez contre les Catholiques par le Roy de Navarre et ses supposts, *Troyes, s. d.*—7 pieces in 1 vol. 12mo. *citron morocco extra, gilt edges, from the Beckford library*, £21.

A collection of very scarce tracts.

13394 MUSSÆ (Vincent.) Regnum et Regia Plutonis, 12mo. *old French green morocco extra, silk linings, gilt edges*, 20*s* *Francof.* 1646

13395 PEREFIX, Life of Henry the Fourth of France, translated by M. le Moine, 8vo. *Thick Paper, red morocco extra, gilt edges*, £5. *Paris*, 1785

Bound by Bradel. Only twelve copies were printed on this paper.

13396 STATUTI (gli) della sac. religione di S. GIO. GEROSOLIMITANO, con le Ordinationi . . . Privilegii . . . etc. bound in 2 vols. sm. 4to. *engraved title and frontispiece, old French red morocco extra, gilt edges, broad floreated borders in gold on the sides*, £2. 10*s* *Roma*, 1609

This may have been bound by Tiger, or perhaps by Bisiaux.

(? Bozérian ainé :)

13397 ANTHOLOGIA GRÆCA. Florilegium diversorum epigrammatum veterum [Græce edidit Henricus Stephanus], imp. 8vo. *red morocco extra, gilt edges*, £2. 2*s* *Henricus Stephanus*, 1566

13398 KNORR (G. W.) DELICES DES YEUX ET DE L'ESPRIT, ou Collection generale des differentes especes de Coquillages que la mer renferme, 6 vols. in 2, 4to. *a fine original copy, with the numerous plates beautifully coloured, old gilt red morocco, borders of gold, originally from Dr. J. C. Lettsom's library, and afterwards from the Beckford library, Hamilton Palace*, £7. 10*s* *Nuremberg*, 1764-73

Bozérian le jeune :

13399 CHARPENTIER (F.) Voyage du Valon Tranquille, 12mo. LARGE PAPER, *purple morocco, silk linings, gilt edges*, £1. 8*s* *Paris*, 1796

13400 DUCHAT (Yves) Relation du Voyage de Godefroy de Buillon en la Palestine, sm. 8vo. *red morocco extra, gilt edges*, £8. 8*s* *Paris*, 1636

13401 DURET (Claude) Histoire admirable des Plantes et Herbes esmerveillables & miraculeuses en nature : mesmes d'aucunes qui sont vrays Zoophytes, sm. 8vo. *large woodcuts, fine copy in red morocco extra, gilt edges*, £3. 16*s* *Paris*, 1605

13402 FACECIEUX REVEILLE-MATIN des Esprits Melancholiques, *fine copy with* UNCUT *leaves, green morocco extra, gilt edges, by Bozerian Jeune, from the Labedoyère Collection, scarce*, £21. *Utrecht, D.DC.LIV pro* 1654

One of the necessary "annexes" to an Elzevir collection.

BOZÉRIAN LE JEUNE—*continued.*

13403 FAITS ET DICTS memorables de plusieurs grans personnages et seigneurs François & de choses rares & secrettes aduenues en France, és regnes du Roy François premier, Henry, & François deuxiesmes, & Charles neufieme . . . 12mo. *fine copy in red morocco extra, gilt edges, silk linings*, £5. 5*s* [*Paris*] 1565

One of the indispensable books to be studied for a knowledge of the events leading to the St. Bartholomew and the Civil Wars in France. It is bitterly hostile to the Guise family.

13404 ΓΕΩΡΓΙΚΑ, ΒΟΥΚΟΛΙΚΑ, *και* ΓΝΩΜΙΚΑ: Vetustisssimorum Authorum Georgica, Bucolica, et Gnomica, *Græce et Latine*, 18mo. *blue morocco extra, gilt edges*, RARE, £15. (*Genevæ*) *Crispin*, 1659

13404*MONCÆJUS (F.) de Magia divinatrice et operatrice, small 4to. *red morocco, from the Beckford library*, £2. 10*s* *Francof.* (1683)

13405 VALERII FLACCI Argonautica, 12mo. *fine copy in blue morocco extra, silk linings, gilt edges*, £3. 3*s* *Ven. Aldus & Socer*, 1523

13405*VIE de Messire GASPAR DE COLLIGNY Seigneur de Chastillon Admiral de France, a laquelle sont adiousté (*sic*) ses Memoires sur ce qui se passa au Siege de S. Quentin, 2 parts in 1 vol. 12mo. *red morocco extra, gilt edges, silk linings*, £2. 12*s* 6*d* *Leyde, Bon. & Abr. Elzevir*, 1643

"Ce petit volume est un des plus recherchés de la collection elzevirienne." *Willems.*

Thouvenin (—1834):

13406 BEMBRI (Petri) DE AETNA LIBER, small 4to. *large and fine copy in blue morocco super extra, rich gold tooling, leather joints, doublé with citron morocco, silk fly-leaves, gilt edges, by Thouvenin, from the Beckford library*, £31. 10*s* *Venetiis, Aldus*, 1495

Extremely rare, and the first Latin book printed by Aldus.

This is a beautiful example of Thouvenin's work. Of him, it can safely be said that not only skill and elegance, but also the much rarer endowment of inventiveness in ornamental design, give him a special rank amongst the greatest professors of the art.

13407 JEAN SECOND, Odes, Baisers, etc. texte *Latin*, et traduction libre en vers par Loraux, 8vo. *Papier Vélin, red morocco extra, gilt edges, with a little inlay of green morocco on the backs, and an escutcheon painted and inlaid on the sides, from the Beckford library*, £5. 5*s* *Paris*, 1812

13408 [DU FAIL (Noel)] Contes et Discours d'Eutrapel par le feu Seigneur de la Herissaye, 12mo. *fine copy in blue morocco extra, silk linings, vellum fly-leaves, gilt edges (by Thouvenin ?), from the Beckford library*, £6. 15*s* *Rennes*, 1597

13409 MAROT. LES OEVVERS DE CLEMENT MAROT . . . plus amples, & en meilleur ordre que parauant—Tradvctions de Clement Marot . . . 2 vols. in 1, 12mo. *very fine copy in blue morocco extra, gilt edges, from the Beckford library*, £40. *Lyon*, 1545

"Edition précieuse dans laquelle les poésies de Marot sont pour la première fois, classées méthodiquement 'soubs la correction et bon iugement de l'autheur.' 1550 fr. Leb. de Montgermont . . . 1710 fr. Brunet."

Some of Marot's pieces were printed for the first time in this edition.

THOUVENIN—*continued.*

13410 CENSORINUS de Die Natali ab Aldo Mannuccio notis illustratus, 12mo. *russia extra*, UNCUT, 30*s* *Venetiis, Aldus*, 1581

This copy, which had been Renouard's, sold for £3. 10*s* in Bp. S. Butler's sale.

Simier:

13411 ANTONIO DE PADOA (Sancto) Vita e Miracoli, sm. 4to. 3 *beautiful woodcuts, very fine copy in blue morocco, gold linings, gilt edges, from the Beckford library*, £15. 15*s* *s. l. & a.* [*Padua, about* 1485]

13412 HISTOIRE DU PETIT JEHAN DE SAINTRÉ et de la Dame des Belles-Cousines, extraite de la vieille chronique de ce nom, par Tressan, 12mo. PAPER VÉLIN, *unlettered proof impressions of the exquisite plates, by Moreau le jeune, red morocco extra, leather joints, silk linings, gilt edges, from the Beckford library*, £21. *Paris*, 1791

13413 LASCARIS (Constantini) Erotemata . . . de Iris græcis . . . Abbreuiationes . . . Oratio dominica . . . Symbolum . . . Euangelium Diui Ioannis . . . Carmina Aurea Pythagoræ. Phocilidis . . . moralia. Omnia . . . *Græce et Latine*, sm. 4to. FIRST ALDINE EDITION, *and first book printed by Aldus with a date, very large copy in blue morocco extra, borders of gold, silk linings, gilt edges, by Simier, from Renouard's collection, and afterwards from the Beckford library*, £21. *Venetiis, Aldus*, 1494-95

One of the rarest books of the Aldine series, especially when perfect. Most of the existing copies want the two leaves of Errata which are found in this copy.

13414 SEPULVEDA (Lorenço de) Romances nvevamente sacados de historias antiguas, 16mo. *blue morocco extra, gilt edges, arms of Stuart de Rothesay on the sides*, £12. 12*s* *Anvers, Pedro Bellero*, 1580

13415 VIRGILII OPERA (edidit Dan. Heinsius), 16mo. *blue morocco extra, gilt edges*, £10. 10*s* *Lugd. Bat. Elzevir*, 1636

The right Elzevir book, with the two pages in red ink as indicated by Brunet.

13416 LONGEVILLE-HARCOUET (M. de) Histoire des Personnes qui ont vecu plusieurs Siècles et qui ont rajeuni; avec le Secret du Rajeunissement tiré d'Arnauld de Villeneuve, *frontispiece, red morocco*, UNCUT, *by Simier Fils, from the Beckford library*, £5. *Paris*, 1716

Other Paris binders (1810-30):

13417 LABAUME (A.) Tableaux du Déluge d'après Bodmer, 18mo. *blue morocco extra, gilt edges, by Ducastin*, 10*s* *Paris*, 1797

13418 [LA BEDOYÈRE (M. de)] Voyage en Savoie et dans le Midi de la France, 8vo. VELLUM PAPER, *red morocco, leather joints, gilt edges, by Rosa, from the Beckford library*, £4. *Paris*, 1807

13419 MESCHINOT (Jehan) LES LUNETTES DES PRINCES, avec aulcunes balades et additions, 18mo. *fine copy in blue morocco, silk linings, vellum fly-leaves, gilt edges, by Courteval, very rare, from the Beckford library*, £15. 15*s* *Paris, J. Bignon*, 1539

"520 fr. Potier en 1870; porté à 700 fr. au catalogue Fontaine, 1875."
Brunet's continuator.

OTHER PARIS BINDERS—*continued.*

13420 GRINGOIRE (Pierre) HEVRES DE NOSTRE DAME translatees de latin en Francoys & mises en rhyme, Additionnees de plusieurs chātz royaulx figurez & moralisez . . . auec plusieurs belles Oraisons & Rondeaulx . . . sm. 8vo. *woodcuts, fine copy in blue morocco, vellum fly-leaves, gilt edges, extremely rare, from the Beckford library,* £25. *Paris, Odin Petit* [1541].

The woodcuts, which are very fine, were formerly attributed to Geoffroy Tory. They are not by him, but by an artist whose mark is a Lorraine cross.

Hardy (C.):

13421 PARNASSE (Le) SATYRIQUE du Sieur Theophile, 12mo. *fine large copy, almost* UNCUT, *with numerous rough edges, in red morocco extra, gilt edges, by Hardy,* £6. 6*s* 1672

Hardy-Mennil, and Marius-Michel:

13422 HEURES A LUSAIGE DE ROME avec Calendrier et Almanach (1488-1508), PRINTED ON VELLUM, *within elegant woodcut borders of sacred and grotesque subjects (including* DANCE OF DEATH, *Dance of Peasants, Rural Sports, Nondescripts, &c.), ornamented with large and small wood engravings* (UNCOLOURED), *having the capital letters illuminated in gold and colours; beautifully bound in brown morocco super extra, richly ornamented with gold tooling and a mosaic design of variegated leathers, in the Grolier style, lined with red morocco, gilt gaufré edges, Hardy-Mennil binder, Marius-Michel gilder, in morocco case,* £150. *Paris, pour Symon Vostre,* 1498

13423 ARIOSTO, Orlando Furioso, 18mo. *numerous woodcuts, fine copy in red morocco extra, gilt edges, richly gilt on the back and sides after a sixteenth-century pattern (by Marius-Michel),* £2. 10*s* *Venetia, Valgrisio,* 1557

Niedrée:

13424 PLAIDOYERS ET ARRESTS D'AMOURS, 12mo. *fine copy in red morocco extra, gilt edges, by Niedrée,* £5. *Rouen,* 1627

A rare and curious little volume, in a beautiful binding.

13425 SAILLY (Thomas de) Thesaurus Litaniarum ac Orationum sacer, cum suis adversus Sectarios apologiis, sm. 8vo. *many engravings by Peter vander Borcht, with* 27 ADDITIONAL ILLUSTRATIONS *inserted, figures of Saints finely engraved by Ganiere, Weyen, Blois, Mariette, etc. beautiful copy in red morocco extra, gilt edges,* £3. 5*s* *Bruxellæ,* 1598

Belz-Niedrée:

13426 ZUALLARDO, Devotissimo Viaggio di Gierusalemme, 1586, sm. 4to. *brown morocco extra, gilt edges, by Belz-Niédrée,* £2. 2*s* *Roma,* 1595

Petit (*successor of Simier*) :

13427 CARAZOLA DA LEZZE (F. Roberto) Spechio de la Fede, vulgare, nouamente . . . historiato, sm. folio, *woodcuts, fine copy in brown morocco extra, gilt marbled edges, by Petit*, £7. *Venetia*, 1517

The large woodcut on the first page of text, and the woodcut border which encircles it, are of remarkably elegant design.

Capé :

13428 COMMINES (Phelippes de) Croniques du Roy Charles huytiesme, sm. folio, *woodcuts, fine large copy (some leaves* UNCUT*), in green morocco extra, gilt edges, the sides and back covered with fleurs-de-lis*, VERY RARE, £45. *Paris, Enguillebert de Marnef*, 1528

13429 SONETTI, Canzoni et Triomphi di M. Laura in risposta di F. Petrarcha . . . peruenuti alle mani del magn. M. Stephano Colonna, 12mo. *blue morocco extra, gilt edges*, £2. 2*s* *Vinegia*, 1552

These are the compositions of Stephano Colonna himself, and are dedicated by the editor, P. A. Miero, to Vittoria Farnese, Duchess of Urbino.

Duru :

13430 CÆSARIS (Caii Ivlii) Commentariorvm [libri], folio, *beautiful large copy in brown morocco extra, gilt edges*, £48. *Venetiis, Nicolavs Ienson*, 1471

The Sunderland copy, equally fine with this, but certainly not finer, and in an inferior binding, fetched £68.

13431 RELATION de ce qui s'est passé de plus remarquable aux missions des Peres de la Campagnie de Jesus en la NOUVELLE FRANCE és années 1661 & 1662, enuoyée au R. P. André Castillon, small 8vo. (12mo.), *fine copy in red morocco extra, gilt edges*, £8. 10*s* *Paris, Cramoisy*, 1663

Bauzonnet, Bauzonnet-Trautz, Trautz-Bauzonnet :

13432 ESOPE. Les Fables et la Vie d'Esope Phrygien traduites de nouueau en françoys selon la verite Grecque, 16mo. *fine copy in brown morocco extra, gilt edges, by Bauzonnet*, £15. *Anvers, Iehan Bellere*, 1561

A charming little volume printed entirely in *lettres de civilité*.

13433 CHARTIER (Alain) Sensuyũet les FAICTZ (DITZ ET BALADES), small 4to. lettres gothiques, *woodcut on title, fine copy in green morocco super extra, gilt edges, by Bauzonnet-Trautz*, RARE, £32. *Paris, Veufue Jehan Trepperel et Jehan Jehannot, s. d.* (1510)

13434 SEPULVEDA (Lorenço de) Romances nvevamente sacados de historias antiguas de la Cronica de España . . . van añadidas muchas nũca vistos compuestos par un cauallero Cesario, 16mo. *red morocco extra, by Bauzonnet-Trautz*, £24. *Anuers, Nucoi*, 1566

13435 GRAZINI detto il Lasca (A. F.) Comedie : la Gelosia, la Spiritata, i Parentadi, la Sibilla, la Pinzochera, 4 vols. in 1, 12mo. *red morocco extra, gilt marbled edges, by Bauzonnet-Trautz*, £6. 6*s* *Venetia, Giunti*, 1582

13436 MEDICI (Lorenzo de') Poesie volgari, 12mo. *with the rare original sheet O in eight leaves, very large and fine copy in green*

BAUZONNET, BAUZONNET-TRAUTZ, TRAUTZ-BAUZONNET—*continued.*

morocco extra, gilt edges, by Bauzonnet-Trautz, with the emblem of Renouard in gold on the sides, £15.
Vinegia, figlivoli di Aldo, 1533

13436*CASTIGLIONE (Baldesar) il libro del Cortegiano, 12mo. *fine copy in blue morocco, gilt and goffered edges, by Bauzonnet-Trautz,* £5. *Venetia, Aldo,* 1533

13437 SONETTI E CANZONI di diversi antichi autori Toscani, 12mo. *fine copy in crimson morocco extra, gilt edges, by Bauzonnet-Trautz,* £6. 6*s* *Firenze, Giunta,* 1527

13438 BERLINGHIERI (Francesco) Geographia . . in terza rima et lingua Toscana, folio, 10 *maps of Europe,* 4 *of Africa, and* 12 *of Asia, with general Ptolemæan map, and three "tabulæ novellæ" (Spain, France, and Palestine), altogether* 30 *maps engraved on copper most of them double-page size, red morocco extra, gilt edges, by Trautz-Bauzonnet,* £40. *Firenze, Nicolo Todescho (circ.* 1478)

13439 MONTAIGNE (Michel de) les Essais . . . edition novvelle, trovvee apres le deceds de l'Autheur, reueue & augmentee par luy d'vn tiers plus qu' aux precedentes Impressions, folio, *beautiful large copy in crimson morocco extra, gilt edges, by Trautz-Bauzonnet,* £70. *Paris, Abel L'Angelier,* 1595

The standard text-edition of Montaigne. This is one of the very few copies in which the last preliminary page fronting the first page of text, is *not* blank, but contains the celebrated address "Au Lecteur"—beginning, "C'est icy un livre de bonne foy"—which is so characteristic that its absence makes a serious blemish in any edition of the Essays, especially this *editio parens* prepared from the author's annotated copy by his learned *amie,* Madlle. de Gournay.

13440 JAMYN. LES OEVVRES POETIQUES D' AMADIS IAMYN. Reueues, corrigees & augmentees . . . Mamert Patisson, 1579—LE SECOND VOLUME DES OEVVRES . . . *Robert le Mangnier,* 1584–2 vols. in 1, 12mo. *crimson morocco extra, with joints, dentelle inside borders, gilt and marbled edges, bound by* TRAUTZ-BAUZONNET, *fine copy,* £15. *Paris,* 1579-84

A similar copy fetched 625 fr. at the sale of Leb. de Montgermont.

13441 CHAMPIER (Symph.) Le recueil ou croniques des hystoi||res des royaulmes daustrasie, ou france orientale dite a present lorrayne De hierusalem, de Cicile. Et de la duche de bar. Ensemble des sainctz contes et euesques de toulx contenant sept liures tant en latin que en francoys . . . sm. folio, *woodcuts, beautiful large copy in red morocco extra, by Trautz-Bauzonnet,* £45. *Apud Lugdunum* (1510)

This superb copy has belonged in succession to various dis-

BAUZONNET, BAUZONNET-TRAUTZ, TRAUTZ-BAUZONNET—*continued.*

tinguished owners: Révoil, the Prince d'Essling, the Duc d'Aumale, M. Double, and the venerable Ambroise Firmin-Didot.

13442 CHRYSOLORÆ Græcæ Grammaticæ Institutiones, *Græce et Latine*, Dominico Sylvio interprete, 12mo. *fine copy in red morocco extra, gilt edges, by Trautz-Bauzonnet*, £4. 4*s*
Venetiis, 1539

13443 QUATRAINS (les) du Seigneur de Pybrac, *Paris, Bourriquant* —Quatrains du President Faure, *Paris, Bourriquant*—Matthieu, Tablettes de la Vie et de la Mort, 2 parts, *Paris*, 1613-12—Parent, Quatrains Spirituels, *Paris*, 1612—Quatrains de la Vanité du Monde, *Paris*, 1612—Guichard, Fleurs de la Poesie morale, *Lyon*, 1614—Quatrains du Sieur de Nuysement, *Paris, Bourriquant*—Primaudaye, Cent Quatrains consolatoires, *Lyon*, 1582—Surcroist des Quatrains de Navieres, *Paris, Bourriquant* —Suite des Quatrains de Navieres, *Paris, Bourriquant*—Prieres publiques, 4 *leaves*—Jeannin, sur le Concept, etc. 4 *leaves*—Navieres, Trespas et Memorial de Royne Marguerite, *Paris*, 1615 —in 1 vol. 12mo. *blue morocco extra, gilt edges, by Trautz-Bauzonnet*, £15. 15*s* 1582-1615

13444 BRUSCAMBILLE (Sieur) Œuvres, contenant ses Fantaisies, Imaginations, Paradoxes et autres Discours comiques, 12mo. *very fine copy in green morocco extra, gilt edges, by Trautz-Bauzonnet*, £8. 8*s* *Lyon*, 1634

From this rare work Sterne took his Prologue on Noses.

Lortic:

13445 MISSALE ad consuetudinem fratrum Predicatorum ordinis sancti Dominici, sm. 8vo. (12mo.), *printed in red and black with woodcuts and woodcut initials, and music, fine copy in red morocco extra, gilt edges*, £8.
Parisiis, vidua Thielmanni Kerver, 1529

13446 LACTANTIUS de divinis institutionibus, de ira Dei, etc. folio, *second edition of the text, and the first printed at Rome, fine copy in brown morocco extra, gilt edges*, £80.
Rome, Conradus Suueynheym Arnoldusque Pannarts, 1468

From Didot's library. This edition is, perhaps, of equal rarity with the first, which had been produced three years earlier by the same printers at Subbiaco.

13447 TACITI Annales et Historiæ, sm. folio, **Editio Princeps**, *fine copy in red morocco extra, gilt edges, by Lortic, from the Didot library*, £48. [*Venetiis, Vindelinus de*] *Spira pressit* [1469]

This work is described, in the four verses which serve as colophon, as printed by Spira, and as the "prima gloria artis suæ," which prove that, if from the press of Wendelin of Speyer, it is not later than the year 1469, unless, as some have contended, it was produced in 1468 by his brother, Johann of Speyer.

13448 COMMINES. Cronique & hystoire faicte et cōposee per feu messire Philippe de Cōmines . . . . contenāt les choses aduenues durāt le regne du roy Loys vnziesme, 4to. *elegant woodcut title, a wonderfully fine copy in red morocco super-extra,*

LORTIC—*continued.*

French Royal Arms in the centre of each cover, and the rest of it completely filled with fleurs-de-lys, gilt and marbled edges, ALMOST UNCUT, *by Lortic, from the Didot collection,* £60.

Lyon, Claude Nourry, 1526

The royal arms on the sides are surmounted by the coronet of a *fils de France,* which leads us to suspect that this lovely volume was bound for the Duc d'Aumale.

VIII. ENGLISH COLLECTORS AND BINDERS, from A.D. 1350 to the present century.

Elizabeth de Bohun, Countess of Northampton (*about* 1350):

13440 PSALTERIUM ET PRECES [secundum usum Fratrum Predicatorum provinciæ Anglicanæ], sm. folio, **Illuminated Manuscript on Vellum,** *written for* ELIZABETH DE BOHUN, COUNTESS OF NORTHAMPTON, *probably in the Monastery of Blackfriars in London, every page decorated with gilt and coloured capitals, and other ornaments, many of them bordered, besides which there are* 14 *elaborate borders, ten large illuminated initials, and ten* **Miniatures** *within very large initials; 2 leaves of the Calendar deficient; in a modern gilt russia binding of antique character, and enclosed in a case with lock and key,* £250.

about A.D. 1350

This fine MS. has an interesting pedigree, which attaches it to some of the noblest names in the aristocracy of old England. It bears in the borders the De Bohun arms eight times repeated, and the Mortimer and Badlesmere arms once each; thus indicating that it was written and illuminated (in a convent of Dominican monks—Black Friars, or Friars Preachers—as the text and calendar everywhere indicate) for Elizabeth, sister of Giles, the last Baron Badlesmere, widow of Edmund Mortimer (son to the famous Roger, Earl of March) and wife of William de Bohun, Earl of Northampton (who had married her in 1338, and who died in 1360). This lady's will, made long before her death (with her husband's permission), and dated 1356, shows that she regarded the Preaching Friars' Order with especial favour, and that she was one of their chief patrons. Stow records that she was buried in the Church of the Blackfriars, near Ludgate Hill. It is therefore easy to account for the special Dominican character of the MS. The volume came afterwards into the possession of Sir John Clifton, of Bokenham

ELIZABETH DE BOHUN—*continued.*

Castle, Norfolk, whose widow, Dame Joan, bestowed *istud Psalterium preciosum* upon the Convent of Dominicans at Norwich, in the year 1450 (five or six years before her death)—as appears from a memorandum written at the time on the first page, probably in the hand of Friar J. Gillingham, through whom the gift was made.

13450 MANUALE ad usum ecclesie Sarisburiensis, sm. fol. *printed in red and black, with music, a woodcut of the Crucifixion in the middle of the back (two or three leaves missing at end) in the original English stamped binding, with figures of nondescripts, men, women, and trees in the ornamental borders,* £20.

Parisiis, Fr. Regnault, 1529

Almost unique, only one other copy being recorded. It was more usual to bind these books in Paris before sending them to London, but the present binding appears to be wholly English.

13451 LASCO (Joannis a) Brevis et dilucida de Sacramentis Ecclesiæ tractatio, 12mo. *title-page written on with the names of early owners, in the original binding of whitish calf, with a Grolieresque design in gold,* £8. 10*s* *Londini per Steph. Myerdman.* 1552

Though the cover is somewhat damaged by time, yet it remains a good specimen of English artistic binding, and shows that the taste for fine patterns of interlaced ornament on the outside of books was not confined to the Continent. This book is a very rare one, a great number of the copies being destroyed at Queen Mary's accession in the year following its date.

Matthew Parker, *Archbishop of Canterbury* (1504-75):

13452 FENTON (Geffray) A FORME OF CHRISTIAN POLLICIE gathered out of French, sm. 4to. *in the original calf, the sides and back covered with gold tooling, with the autograph of* Matthew Parker *on the fly-leaf, and his arms in gold on the sides,* £25. *London,* 1574

13452*CAIUS (Johannes) de Antiquitate Cantebrigiensis Academiæ—Assertio Antiquitatis Oxoniensis Academiæ—De Pronunciatione Græcæ et Latinæ Linguæ cum scriptione nova libellus;—*fine large copies* in 1 vol. sm. 4to. *contemporary English calf, mended back, with rich gilt ornaments on the sides and gauffred edges,* £8. 8*s* *London, John Day,* 1574

Bound for Matthew Parker and presented, with his autograph inscription, to Sir Thomas Smith. On the reverse of the last leaf of the "De Pronunciatione" occurs the following inscription: "D. THOMÆ SMYTH Equiti aurato fratri charissimo MATTHÆUS (PARKER) CANTUAR: mutuæ amicitiæ pignus dedi."

James Beaton, or Betoun, *Archbishop of Glasgow* (1517-1603):

13453 L'HOPITAL (Michel de) Michaelis Hospitalii Epistolarum seu Sermonum libri sex, folio, LARGE PAPER, *gilt vellum, with the Arms of* "JACOBUS A BETOUN ARCHIEPISCOPUS GLASGUENSIS," 1571," *impressed in gold on sides, gilt edges,* £20. *Lutetiæ,* 1585

Large paper copies of this book are very rare. The name of Archbishop Betoun, the friend of Mary Queen of Scots, as well as of her mother, and of her son (during whose reign he remained Scottish ambassador in Paris), attaches considerable interest to this volume. The fact that King James in 1587 legally restored to him—a Roman Catholic residing abroad—his title of Archbishop of Glasgow, and that he retained it unchallenged till his death in 1603, is unique in the history of the Reformation in the sixteenth century.

Lord Burleigh (1520-1598):

13454 ARETINO (Lionardo) la prima Guerra di Carthaginesi con Romani, nuovamente tradotta, 12mo. *original calf binding, with mosaic ornament, and the initials* W. C. *on the sides*, £5. 5*s*
Vinegia, G. Giolito, 1545

Bound about 1550. The sides are decorated with a Grolieresque tooling of interlaced work, painted in the compartments between the gold lines. The back, which is of ruder character, is marked with a coarse imitation of one of the Venetian stamps. Now, as we know that this kind of binding was introduced into England in the reign of Edward VI, and as this is an English specimen of that time, the letters W. C. may be affirmed without much risk to stand for William Cecil (before 1558), the fact that Lord Burleigh collected a fine library being sufficiently authenticated.

F. I. (? Sir Francis Inglefield) 1553:

13455 WHITE (Joannis) Diacosio-Martyrion; id est ducentorum virorum testimonium de veritate corporis et sanguinis Christi in Eucharistia, ante triennium adversus Petrum Martyrem, ex professo conscriptum, sed nunc primum in lucem editum, sm. 4to. *large and clean copy, ruled with red lines and bound in contemporary English calf, the sides covered with ornamental gilt tooling of an interlaced or geometrical pattern, date* 1553, *and initials* F. I. *on sides*, £30. *Londini, in æd. Rob. Cali*, 1553

The printing of this scarce work, dedicated to the Princess Mary, afterwards Queen, was commenced at Louvain in 1550, but the sheets were destroyed before publication, and the book was only effectively printed in London on the accession of Queen Mary. Its author was made Bishop of Winchester. This is a finely-preserved volume, and has a value independent of the book in the fact of its being a dated example of English binding in the first year of Queen Mary. The contemporary artistic labour bestowed upon Grolier's books influenced the English binder, who was ambitious enough to imitate the efforts of his foreign rivals. The curves, parallels, and involutions are there, not so the taste and skill which should convert the work into a thing of beauty for all time.—Sir Francis Inglefield, an ardent Romanist, and one of Queen Mary's Privy Councillors, retired at her death to Spain, and lived there for the remainder of his life.

Thomas Wotton, *the English Grolier* (1521-1587):

13456 OCHINO. A tragoedie or Dialoge of the vniuste vsurped primacie of the Bishop of Rome, and of all the iust abolishyng of the same, made by master Barnardine Ochine an Italian, & translated out of Latine into Englishe by Master John Ponet . . . sm. 4to. **black letter**, *every page ruled with red ink, very fine copy in the original smooth calf binding, bearing an elegant geometrical design in gold and painted compartments (mosaic) in the Grolier style, with the arms of Thomas Wotton in the centre compartments; enclosed in a morocco case*, £150 1549

This is one of the most lovely specimens of early English binding of its kind in existence, and enables Thomas Wotton

THOMAS WOTTON—*continued.*

to rank as a collector of beautiful books by the side of Grolier and Maioli. The book has come from the Sunderland or Marlborough library, and was the only "English Grolier" in that marvellous collection.

Thomas Wotton, "a great cherisher of learning," was the son and heir of Sir Edward Wotton, of Boughton-Malherbe in Kent, and a man of high reputation amongst the landed aristocracy, but so modest that he declined honours and offers of service from Queen Elizabeth, when he entertained her at his house, in 1573, during a royal "progress" through Kent. He was father of the second Sir Edward, who afterwards became Lord Wotton, and of the celebrated Sir Henry, whose life was written by Izaac Walton. The book was probably bound immediately after its publication, or in 1550, when the death of his father put Thomas into the possession of a noble estate.

13457 OSORII (Hieronymi) in Gualterum Haddonum . . . libri tres, sm. 4to. *in the original calf binding, gilt edges, with the arms of Thomas Wotton on the sides in gold*, £5. 5*s*
Olissipone, 1567

There are nine different bearings in this escutcheon, which is much more elaborate than the simple quartering of two coats emblazoned on the Grolieresque volume above. This therefore represents a later period of Wotton's life, about 1570-80. The nine-fold escutcheon was placed on his tomb in the church of Boughton-Malherbe.

Austin Stewart (*of Norfolk*, 1572):

13458 UPTONI (Nicolai) Libellus vocatus de Officio Militari, "Script. per Baddesworth, Año. Dñi. 1458," "Transcriptus per R. Glouerum, *alias* Somersett Heraldum Armorum, Anno Dñi. 1572," *neatly written Manuscript of* 107 *leaves, on vellum*, sm. folio, *contemporary English binding, with metal bosses, bearing stamped on the sides the crest of Austen Stewart (a sword and scabbard saltire-wise surmounted by a ragged staff)*, £20. 1572

The copy was made for Austin Stuart or Stewart (of Norfolk and Suffolk), grandson of Sir John Stuart, the first of the family who settled in England (in 1406). Austin Stuart's arms are painted on one of the preliminary leaves, and his signet is impressed on the first leaf of text. At the end there are seven leaves containing the Stuart genealogy down to Austin's time (1572), continued by a later hand down to Sir Simeon in the last century. John Moore, the Norroy King-at-Arms, compiled the earlier part of the genealogy in 1702.

Henry Howard, *Earl of Northampton* (1539-1614):

13459 FUMÉE (Mart.) Histoire generalle des troubles de Hongrie et Transilvanie, sm. 4to. *old calf, with the coronet, arms, and garter of the Earl of Northampton impressed on gold on the sides*, £4.
Paris, 1608

13459* CHEKE (Sir John) Joannis Cheki de Pronuntiatione Græcæ Linguæ disputationes cum Stephano (Gardiner) Vuintoniensi Episcopo septem contrariis Epistolis comprehensæ, 12mo. *in the contemporary calf binding, with the autograph of* "Henricus Howardus," 20*s*
Basileæ, 1555

(? Richard Hakluyt, *about* 1559-1600):

13460 ALBOQUERQUE. Commentarios de Afonso Dalboquerque capitão geral & gouernador da India, collegidos per seu filho Afonso Dalboquerque das proprias cartas que elle escreuia ao . . . Rey dõ Manuel . . . folio, *first edition, ruled throughout with red ink, fine copy, bound in calf by an English binder, with gilt ornaments of Lyonese style on the sides and on back, gilt edges,* £80. *Liæboa, Ioam de Barreyra,* 1557

The binding was executed in London towards the end of the sixteenth century. EXCESSIVELY RARE—so rare indeed that there is no copy in the British Museum, and the Hakluyt Society editor of Alboquerque's commentaries was obliged to make his translation from the reprint of 1577 (in the Grenville library). The Royal Library at Dresden contains a copy of the first edition of 1557, and there was one in the bookseller Thorpe's possession about fifty years ago, which has now disappeared. No others seem to be known. The Salvá library, like our great national collection, can only exhibit the 1577 reprint—also a very scarce book, but of a totally different degree of rarity and intrinsic value.

After having completed his well-known *Navigations*, Hakluyt turned to the Portuguese sources which he had not previously had access to, and printed in 1601 a translation from Galvao's Descobrimentos—an exceedingly rare book printed at Lisbon in 1563. It is highly probable than when he obtained the original Galvao, he also procured the Alboquerque—a book which he had evidently known by report only, to judge from the manner in which, in his Navigations, he mentions the name of the great Portuguese captain.

Fynes Moryson (1566-1617):

13461 MORYSON (Fynes) Itinerary . . . containing his ten Yeeres Travell through the twelve Dominions of Germany, Bohmerland, Sweitzerland, Netherland, Denmarke, Poland, Italy, Turky, France, England, Scotland and Ireland, folio, *in the original calf binding, with the Moryson arms and crest on the sides, and the inscription* "THE GIFTE OF THE AUGHTER FYNES MORISON" *in gold on the upper cover,* £8. 8*s* 1617

To whom this volume was presented does not appear. The arms are Moryson's own, and the binding was done for him in 1617. Consequently all the biographers must be incorrect who follow Fuller in saying that he died "about 1614." The inscription of gift was probably stamped on the book a few years later by order of the recipient.

Ben Jonson (1574-1637):

13462 ERASMI Familiarium Colloquiorum opus, 24mo. *in Elizabethan calf, with Ben Jonson's autograph and device on the title: "tanquam explorator," "sum Ben. Jonsonii,"* £4. 4*s* *Parisiis, Colinæus,* 1527

A. K. (*about* 1605):

13463 SIDNEY (Sir Philip) The Countess of Pembroke's Arcadia, now the fourth time published, with sundry new additions, sm. folio, *in the original calf binding, with a gilt ornament and the initials* A. K. *on the sides,* £6. 1605

Margaret Bowker (*? of Durham, about* 1610):

13464 THE [BREECHES] BIBLE, 3 parts, *Robert Barker,* 1610-11—BOOKE OF COMMON PRAYER, *Robert Barker,* 1609—THE BOOKE OF PSALMES collected into English meeter by Thomas Sternhold, Iohn Hopkins, and others, *with the* MUSIC, *Companie of Stationers,* 1610—4 vols. in 1, small 4to. *fine copies ruled throughout with red ink, in the original ornamental calf binding, richly gilt on the back and sides, but damaged, the name of Margaret Bowker stamped in gold on front and back, edges gilt and goffered,* £5. 1609-11

(? Sir Robert) Jenkinson (*about* 1610):

13465 MILLES (Tho.) the Catalogue of Honour, or Tresury of true Nobility, folio, *hundreds of woodcuts of armorial bearings, some coloured, old calf, with the arms of Jenkinson of London (a fess, three stars or mullets in chief) on the sides in gold*, £8. 8*s* 1610

A fine copy with the original page 493 unmutilated, in which the natural children of Lord Mountjoy and Lady Rich are recounted.

Sir Christopher Hatton (*knighted in* 1603):

13466 HAKLUYT (Richard) Principal Navigations, Voyages, traffiques and Discoveries of the English Nation, made by sea or overland . . . 3 vols. in 2, sm. folio, with the Voyage to Cadiz *reprinted, bound in pale russia extra, gilt edges, by Zaehnsdorf*, £27. 1599-1600

With the autograph of "Chr. Hatton" on the title page of the first volume. This Christopher is apparently the second *Sir* Christopher, and father of the third Sir Christopher who became Lord Hatton.

Sir Christopher, Lord Hatton (*about* 1645):

13467 BERGOMENSIS (Jac. Phil) Novissime Historiarū omniū repercussiones . . . Supplementum Supplementi Cronicarū, stout folio, *numerous woodcuts, old calf, with arms on sides*, £12. *Venet.* 1506

The arms, which are elaborately quartered, have usually been attributed to the famous Sir Christopher Hatton, but they seem rather to be those of a descendant, perhaps of Christopher Hatton, who became the first Lord Hatton in Charles I's time. The quarterings appear to comprise the escutcheons of the Tufton and other families.

13468 ADRICHOMII Theatrum Terræ Sanctæ, folio, *First Edition, maps and plates, fine copy on the original calf, with arms on sides*, £2. 10*s* *Coloniæ*, 1592

The arms are the same as those on the Bergomensis.

T. I. (*about* 1620):

13469 THE BOOKE OF COMMON PRAYER, *Robert Barker*, 1613 —THE PSALTER . . after the translation of the great Bible, *Robert Barker*, 1613—THE WHOLE BOOK OF PSALMES collected into English meeter by Thomas Sternhold, Iohn Hopkins and others, *printed for the Companie of Stationers*, 1614—3 vols. in 1, small 4to. *fine copy in the original richly gilt calf binding, mended, the sides and back covered with elegant ornamentation, the initials* T I *stamped in the panels of the centrepiece, with clasps*, £7. 10*s* 1613-14

Edward Gwynn (? *of Lanthony, about* 1630):

13470 THOMÆ LEODII (Huberti) Annalium de vita et rebus gestis Friderici II, Electoris Palatini, lib. xiv. sm. 4to. *engraved titles, portraits, etc. old rough calf, with the name of* "Edward Gwynn" *on sides, from the Sunderland library*, 30*s* *Francofurti*, 1624

The annals are followed at the end by the "Stemma Leostenianum," with a separate title-page.

13471 TREATISE (A shorte) against Stage-Playes, smallest 4to. *calf, with the name of* "Edward Gywnn" *stamped in gold on the sides*, 32*s* 1625

Little Gidding Convent:

13472 HUGHE (William) THE TROUBLED MAN'S MEDICINE, 12mo. black letter, *rebound in calf gilt in the earlier part of the last century, with the embroidered velvet covers of the earlier "Little Gidding" binding mounted on the sides; enclosed in a brown morocco case,* £4. *London, John Alde,* 1567

The ornament on the sides is a flower with leaves and twisted stem embroidered in silver filigree and silk, within bordering lines of the same material. It is a good example of the work done by the Ferrar family in their peculiar abode at Little Gidding.

Henry Jermyn, *Earl of St. Albans* (1601-84):

13473 PSALMORUM libri quinque duplici poetica metaphrasi Latine expressi, Theodoro Beza & Georgio Buchanano autoribus . . . ejusdem Buchanani Jephthes, stout 12mo. *old calf, arms and garter of the Earl of St. Albans on sides,* £4. 4*s* *Morciis,* 1581

The binding must have been executed in or after 1660, when Jermyn got his title. The book itself is a rare one, like everything which was printed at Morges or Morsee, in the Swiss canton of Vaud.

C. T. (*about* 1650):

13474 BOOK OF COMMON PRAYER, *Edinburgh,* 1633—S. (J.) Genealogies recorded in the Sacred Scriptures, 1635—Apocrypha, *consisting of sign. Oo-Yy*4—The Way to true Happinesse by questions and answers, *London,* 1633—Pagit (Eusebius) Historie of the Bible by way of questions and answers, *London,* 1627—Downame (John) Briefe Concordance to the Bible of the last translation, *London,* 1630—RAVENSCROFT (Thos.) Whole Booke of Psalmes, with the Hymnes, composed into 4 parts by sundry authors with such severall tunes as have been and are usually sung in England, Scotland, Wales, Germany, Italy, France and the Netherlands, never as yet before in one volume published, all the Music noted, *London,* 1633—in 1 vol. sm. 8vo. *in a seventeenth century binding of brown or citron morocco, gilt on the sides and back, and bearing the initials* C. T. £16. 16*s* 1627-33

Sir Thomas, Lord Fairfax (1611-71):

13475 BIBLIA POLYGLOTTA, edidit Brianus WALTONUS, 6 vols. —CASTELLI Lexicon Heptaglotton, 2 vols.—together 8 vols. folio, *engraved title and portrait, in the original blue morocco, gilt edges, with the arms of Fairfax on the sides,* £28. 1657-69

This great monument of English scholarship was protected and promoted by Fairfax, while still a republican leader. This copy is therefore especially interesting.

Walter Chetwynde, *of Ingestre* (*about* 1650-60), *and one of his successors:*

13476 ABBOT (George) the Whole Book of Psalms paraphrased, small 4to. *in the original blue morocco, with a coat of arms on sides,* £4. 1650

The arms represent the union of the Chetwynd and Haselrigge families, Walter Chetwynde having married Francis Haselrigge.—George Abbot nephew of Archbishop Abbot, was dead when the volume was published by Richard Vines, but he had been a prominent Puritan member of the Long Parliament.

WALTER CHETWYNDE—*continued.*

13477 GUILLIM (John) Display of Heraldry . . . to which is added a Treatise of Honour military and civil . . . by Capt. John Logan, folio, *a great number of portraits and coats of arms, all fine copper engravings, besides several hundred woodcuts of arms, old calf, rebacked, with an escutcheon in gold on the sides comprising in twelve bearings the arms of Chetwynde, Haselrigge, Orde, Garshall, and others*, £3. 16*s* 1679

13478 VUES DES PLUS BEAUX LIEUX de France, batiments à Paris, maisons royales, fontaines, jardins, etc. 136 *plates*—Vues d'Italie, 16 *plates*—together, *a series of* 152 *beautiful plates by Perelle and Silvestre*, in 1 vol. oblong folio, *calf, with the Chetwynd arms (as on the Guillim) added on the sides*, £5. 5*s*
Paris, N. Langlois (1680-90)

Sir Robert Clayton (1629-1707):

13479 BIBLIA POLYGLOTTA . . . ex MSS. edidit Brianus Waltonus, 6 vols.—CASTELLI (Edmundus) Lexicon Heptaglotta, 2 vols.—together 8 vols. folio, *ruled throughout with red ink, fine copy in old blue morocco gilt, edges gilt, with the book-plate of Sir Robert Clayton* (Lord Mayor of London 1679-80, owner of Marden in Surrey, M.P. for London, and a man of distinction in the English political world in the reigns of Charles II and James III), £42. 1657-69

The massive binding (done about 1690), which is nearly plain, but indicative of good taste, has a circular ornament in the panels on the back, with roulette-work on the bands, and on the sides an inner and outer fillet or bordering lines, with fleurons at the inner angles. Born in 1629, Sir Robert Clayton, who began life without education, had achieved at his death in 1707 a position of wealth and honour, which led to the foundation in his successor's person of a baronetcy that still flourishes. He was accused in his own time of usury and extortion, and of having resorted to unscrupulous measures in opposition to the Tory party, for which he narrowly escaped the block. Dryden mentioned him thus, in "Absalom and Achitophel:"

"Blest times, when Ishban, he whose occupation
So long has been to cheat, reforms the nation!"

Henry Hyde, Earl of Clarendon (1638-1709):

13480 OLD TESTAMENT (the) translated into *Irish* by the care of William Bedel, 4to. *First Edition, fine presentation copy to the* "Earle of Clarendon, Ld. Lieutent. of Ireland," *blue morocco, gilt back and sides, gilt and gauffered edges*, £6. 6*s* *London*, 1685

Bound at the time of the book's publication.

Hugh Hutchinson and other binders (1650-1700):

13481 THE HOLY BIBLE, *King James's Version, engraved title by Marshall, Buck and Daniel* (*Camb.* 1638)—Common Prayer and Rites and Ceremonies of the English Church, *ib.* 1638—Whole Book of Psalmes in English Metre, by T. Sternhold, J. Hopkins, &c. with apt notes to sing them withal, *ib.* 1638—in one volume, roy. folio, LARGE PAPER, *a very fine copy, the whole ruled throughout with red lines, in the old blue morocco binding, gilt edges*, A NOBLE VOLUME, £8. 8*s* *Cambridge*, 1638

The ornament on the sides and back is chiefly composed of parallel lines diminishing in height and breadth from the outside to the centre, so as to produce the appearance of a vista in perspective. Perhaps Hugh Hutchinson worked on this volume (about 1650-60).

HUGH HUTCHINSON AND OTHER BINDERS—*continued.*

13482 SIMPLICII Commentarius in Enchiridion Epicteti, *Græce* cum versione *Latinâ* Hieronymi Wolfii et C. L. Salmasii animadversionibus, *Lugd. Bat.* 1640—Ænigma Cebetis, *Græce et Latine*—2 vols. in 1, sm. 4to. *blue morocco, gilt edges, gilt ornaments on the sides*, £3. 3*s* 1640

Perhaps bound by Hugh Hutchinson for Bishop Cosin about 1665-70. It is superior in neatness and finish to most of the English bindings of the seventeenth and eighteenth centuries.

13483 CAMDEN (William) Remaines concerning Britaine . . . the fift impression with many rare Antiquities never before imprinted, by John Philipot, sm. 4to. LARGE PAPER, *with portrait, fine copy in old blue morocco, gilt edges, with a double frame-work of gold tooling on the sides (the back, which was plain, full gilt by a modern binder in harmony with the sides)*, £12. 12*s* 1636

This fine binding was almost certainly executed by Hugh Hutchinson about 1670. It has very little kinship (except in the mere fact of a double fillet and angle pieces) with the contemporary work of Boyer.

13484 THE PSALMS of King David paraphrased and turned into English verse . . . by Miles Smyth, small 8vo. *frontispiece, in a fine contemporary binding of blue morocco, gilt edges, the sides and back covered with fine gold tooling in Le Gascon's manner, a geometrical pattern lavishly eked out and interwoven with flowers and arabesques in gold pointillé*, £10. 1668

RARE; especially in such a dress as this.

13485 WALLER (Edmond) Poems, &c. written upon several occasions and to several persons . . . with several additions never before printed, sm. 8vo. *ruled throughout with red ink, and a portrait inserted, in the contemporary English red morocco binding, covered with arabesque ornament in gold pointillé*, £8. 8*s* 1668

13486 THE NEWE TESTAMENT . . . Faythfully translated out of the Greke [by William Tyndale], small 4to. black letter, *with Edward VI's portrait on the title, and a number of other woodcuts throughout the text, old English red morocco extra, gilt edges, with a profusion of fine gold ornamentation on the sides and back*, £50. *London, Rycharde Jugge* [1553]

Not only is the book a very rare and valuable text of the First English New Testament, but it derives a considerably heightened interest from its binding, which is one of the most ornate and beautiful specimens of old English work that have ever been seen on a volume of intrinsic importance. Rich as is the decoration on the sides, it is in the best taste; but fastidious critics might point to the hearts which form angle ornaments in the panels of the back as less graceful.

13487 HOMER HIS ILIADS translated, adorn'd with Sculpture and illustrated with annotations by John Ogilby, roy. folio, LARGE PAPER, *fine portrait by Lombart, and plates by Hollar, Lombart, &c. choice copy in old English red morocco extra, gilt edges*, £10. 10*s* 1660

The ornamentation is very elaborate and delicate, chiefly done with fine small tools, and comprising a great number of minute gold dots. This binding was done about 1690 by the same binder who clothed the large Bible for Lord Sunderland (*see post*).

HUGH HUTCHINSON AND OTHER BINDERS—*continued.*

13488 THE NEWE TESTAMENT in Englyshe and in Latin of Erasmus Translacion, small 4to. *title leaf in facsimile and last leaf mended, but generally an excellent copy in old black morocco extra, gilt edges, with arms on the sides,* VERY RARE, £28.
Imprynted by Wyllyam Powell, 1549

The binding is a very good specimen of English work towards the end of the seventeenth century. The escutcheon on the side is a fess, nine leaves (or trees) in chief, and as many in base.

13489 [SETON (W.) *of Pitmeddin*] the Interest of Scotland, in three essays, 12mo. *old blue morocco extra, gilt edges, elaborately tooled and richly gilt on the sides,* £3. 3*s* [*? Edinburgh*] 1700

Advocating a legislative union with England.

John Locke (1632-1704); *and the* Masham family:

13490 ORI APOLLINIS de sacris Ægyptiorum notis libri duo, *Lat. et Gallice, nearly* 200 *fine woodcuts, Paris,* 1574—MERCURIALIS (Hieronymus) de Decoratione, *full of curious information about cosmetics and the arts of the toilet, Francof.* 1587—LIBAVII (Andreæ) Singularia, 2 parts, *Francof.* 1599—4 vols. in 1, 12mo. *vellum, the first two books* UNCUT, *with the autograph of* "John Locke," £4. 1574-99

Libavius's work is upon curious scientific subjects: the theories of Paracelsus, Alchymy, Chemistry, Astrology, Witchcraft, etc., and furnished Locke no doubt with many items of his multifarious knowledge.

13491 MARGUERITE DE VALOIS. Memoires de la Reyne Marguerite, 16mo. *old calf, with the autograph of* "John Locke," 21*s*
Bruxelles, 1658

13492 MERUAULT (Pierre) Journal des choses les plus memorables qui se sont passées au dernier Siege de La Rochelle, 12mo. *calf, with the autograph of* "John Locke," £2. 10*s* *Rouen,* 1671

13493 SANSON (N.) [Atlas] l'Europe, l'Asie, l'Afrique, l'Amerique, sm 4to. *frontispiece and numerous folding maps, vellum, with the autograph of* "John Locke," 21*s* *Paris,* 1683

13494 MOLIÈRE, Œuvres, 5 vols. *Paris, D. Thierry, etc.* 1681—Œuvres posthumes, 5 *plates, Amst. G. le Jeune,* 1689—together 6 vols. 12mo. *vellum, with the autograph of* "John Locke," £4. 4*s*
1681-89

13495 [STILLINGFLEET] Bishop of Worcester's Answer to Mr. Locke's second Letter wherein his notion of Ideas is proved to be inconsistent, sm. 8vo. *blue morocco extra, gilt edges, with the autograph of* "John Locke," £4. 4*s* 1698

An interesting memorial of a celebrated controversy and of two great English worthies.

13496 BOILEAU, Œuvres diverses avec le traité du Sublime, 2 vols. 8vo. GRAND PAPIER DE HOLLANDE, *frontispieces and plates,* ÉPREUVES AVANT LA LETTRE, *red morocco super extra, gilt edges, richly adorned with gold tooling on the sides (by Elliot and Chapman), a beautiful book,* £20. *Amsterdam,* 1702

13497 PRINCIPLES of a member of the BLACK LIST set forth by way of dialogue, 8vo. *blue morocco super extra, gilt edges, richly adorned with gold tooling on the sides (by Elliot and Chapman), a fine example of English binding,* £5. 1702

JOHN LOCKE AND THE MASHAM FAMILY—*continued.*

13498 [SHUTE BARRINGTON (John)] Rights of Protestant Dissenters, 2 parts in 1 vol. 4to. LARGE PAPER, *blue morocco gilt, gilt edges, presentation copy from the author to Damaris Lady Masham, with her autograph,* £4. 4*s* 1705

Very rare. It is not included in the collected edition of Viscount Barrington's works.

13499 LOCKE (John) Some Thoughts concerning Education, fifth edition, sm. 8vo. *blue morocco extra, gilt edges, with the autograph of S(amuel, afterwards Lord) Masham,* £3. 1705

13500 ANSWER to a Popish Book intituled a True and Modest Account of the chief points in controversie between the Roman Catholics and the Protestants, sm. 8vo. *blue morocco extra, gilt edges, with the autograph of the celebrated Bishop* "Lewis Atterbury," £2. 10*s* 1706

13501 BEDFORD (Arthur) Evil and Danger of Stage-Plays, 8vo. *fine copy in old English red morocco extra, gilt edges,* £4. 1706

13502 GREW (Nehemiah) Meanes of a most ample encrease of the Wealth and Strength of England in a few years, humbly represented to her Majesty, sm. 8vo. UNPUBLISHED AUTOGRAPH MS. *probably presented to Queen Anne, and given by her to Abigail Masham, bound in blue morocco super extra, gilt edges, the sides and back exquisitely decorated with fine gold tooling, and beautiful mosaics of flowers and other ornaments produced by the inlaying of small pieces of crimson citron and pale violet morocco; a lovely example of the finest work of Elliot and Chapman,* £10. 1707-8

13503 TREBECK (Andrew) Sermons preached at St. James's, sm. 8vo. *red morocco extra, gilt edges, dedication copy to Lord and Lady Masham,* £2. 10*s* 1713

In this catalogue, which contains so many memorials of the Marlborough's, it is not uninteresting to meet also with a book that belonged to the famous Abigail Masham.

13504 BRETT (Thomas) Account of Church Government and Governours—Sermons, 3 vols.—Authority of Presbyters—5 vols. in 1, 8vo. *old English blue morocco extra, gilt edges,* 36*s* 1710-12

13505 CUDWORTH (Ralph) Treatise concerning eternal and immutable morality, 8vo. LARGE PAPER, *with portrait after Loggan by Vertue, red morocco extra, rebacked, gilt edges,* £5. 5*s* 1731

Interesting; as the accomplished Damaris, wife of Sir Francis Masham, and pupil of John Locke, was the daughter of this celebrated divine, who wrote "The Intellectual System of the Universe."

John Campbell, second Earl of Breadalbane (1662-1752):

13506 PARKINSON (J.) Paradisi in Sole Paradisus Terrestris, or a choice Garden of rarest Flowers, folio, *hundreds of large woodcuts, coloured, old English red morocco, gold tooling, edges gilt and painted with flowers, with arms in gold on sides,* £12. 1656

This binding dates from about the year 1700; and as the Breadalbane arms, without a coronet, are impressed on the sides, it must have been done for John Campbell, second son of the first Earl of Breadalbane (to whom he succeeded in 1716).

James Douglas, Duke of Queensbury and Dover 662 -1711):

13507 ROSS (Alexander) Arcana Microcosmi, or the hid secrets of Man's body discovered . . by A. R. 12mo. *old black morocco, with the arms and cipher of the Duke of Queensberry*, £2. 16*s* 1652

A very curious book, crammed with information of the most singular and interesting nature.

13508 OVERALL (Bishop) Convocation-Book MDCVI, small 4to. *old calf, with the Duke of Queensberry's arms and cipher on the sides*, 25*s* 1690

John Vincent (*about* 1700):

13509 LE FERON (Jean) Armoiries des Connestables, Grandes Maistres, Chanceliers, Admiraux, Mareschaux de France, & Prevosts de Paris . . . avec leurs . . vies, oeuvre . . corrigé . . par Claude Morel, folio, *several hundred woodcuts of arms, fine copy in old calf, with the arms of John Vincent (? of , about* 1700) *on the sides in gold*, £3. 16*s* *Paris*, 1628

Oxford Bookbinding (1710-20):

13510 BOOK OF COMMON PRAYER, 12mo. *frontispiece and portrait of Queen Anne, by Vandergucht, and numerous fine copper engravings throughout the book, including two curious pictures, one of the Almighty eye fixed upon Gunpowder Guy, and the other of Charles I's martyrdom, old English red morocco with silver clasps and cornerpieces, and two centrepieces bearing the engraved initials* E B, 36*s* *Oxford*, 1711

13511 BOOK OF COMMON PRAYER . . . together with the Psalter or Psalms, sm. 8vo. *printed in red and black, with portrait of the King, engraved frontispiece by B. Cole, and* 54 *fine plates; ruled with red ink throughout, and charmingly bound in the original crimson morocco extra, gilt edges, the sides richly decorated with gold tooling*, £6. 6*s* *Oxford, Baskett*, 1716

13512 BOOK OF COMMON PRAYER, *English and French*, small 8vo. *fine copy in old blue morocco extra, gilt leaves, the sides covered with rich tooling*, £4. *Oxf. Baskett*, 1717

These two fine bindings (of the same age as the impression), although somewhat too richly ornate for the books they enclose, are elaborate examples of that English school in which Roger Payne had his training, and one can see the germs of his style in them. The tooling is fine hand-work; and although the style in the two books is somewhat similar, having been done by the same artist at almost the same time, they are perfectly distinct in pattern and detail.

Robert Harley, Earl of Oxford (1661-1724):

Edward Harley, Earl of Oxford (* *-1741):

13513 ELDER (John) Copie of a **Letter** sent in to **Scotlande**, of the arivall and landynge and moste noble marryage of Philippe, Prynce of Spaine to Marye Quene of Englande . . . Wherunto is added a brefe overture of the legacion of Cardinall Poole, with the Supplycaciō exhibited to their highnesses by the three Estates, etc. **black letter**, *Lord Oxford's copy with his autograph,*

ROBERT HARLEY, EDWARD HARLEY—*continued.*

and subsequently in the collections of West, Mason, Bindley, Heber and Laing, old English red morocco, £35.

John Waylande (1555)

EXCESSIVELY RARE: only two or three copies are known to be in existence. For an account of the book, see a very interesting manuscript note written on the fly-leaf by J. Anderson, the Antiquary.

The binding was probably done for Harley about 1720. It is not of the so-called Harleian style, but is characteristically English, with gold ornament on the back and sides, and the edges of the covers.

13514 HOLINSHED (Raphaell) CHRONICLES . . now newlie augmented and continued . . . to the yeare 1586, by John Hooker alias Vowell [Abraham Fleming] and others, 3 vols. in 2, *centre of the title of Vol. III, a facsimile reprint, but the work otherwise perfect, with the cancels reprinted in* 1728, *fine tall copy in old russia gilt, binding a little worn,* £12. 1587

Harleian binding, *the back and sides elaborately enriched with gold,* done probably about 1730, for the second Earl of Oxford. After the dispersion of the great library in 1754, the book came into the possession of Sir John Frederick of Burrell House, Surrey, whose book-plate is in Vol. I. Amongst the ornaments on the back is a cipher of two *C*'s, back to back and interlaced, which may be only a binder's decoration (imitative of the royal monogram of Charles II, just as Lord Sunderland's binder used a tool imitating the monogram of Louis XIV), employed by Elliott and Chapman, who worked for Lord Oxford.

Charles Spencer, third Earl of Sunderland (167*-1722):

13515 ADAMS (John) Index Villaris: an Alphabetical Table of all the Cities, Market-Towns, Parishes, Private Seats, etc. in England and Wales, folio, FIRST EDITION, LARGE PAPER, *with the large map* COLOURED, *old English crimson morocco gilt, gilt edges,* FINE COPY, RARE, £12. 12*s* 1680

Bound probably about the same time as the Bible below;—but not by the same hand. It was probably one of the earliest acquisitions made by the Honourable Charles Spencer in the formation of his celebrated library.

13516 ARCOS (Fray Francisco de) La Sabia de Coria: Vida de Maria de Jesus, sm. 4to. *portrait, calf, with the Sunderland Arms on sides,* £2. *Madrid,* 1671

There was no copy in the Salva library.

13517 ARIOSTO, Orlando Fvrioso . . . aggivntovi in fine piv di cinqvecento stanze del medesimo avttore, non piv vedvte, sm. 4to. *fine copy old calf extra, bound for Lord Sunderland,* £10.

Vinegia, Figlivoli di Aldo, 1545

13518 BEMBO (Pietro) delle RIME terza impressione, sm. 4to. LARGE and THICK PAPER, *fine copy in old crimson morocco gilt, bound for Lord Sunderland,* £3. 10*s*

Roma, per Valerio Dorico et Luigi fratelli, 1548

"Belle, beaucoup meilleure, et plus complète que les deux précédentes, cette édition . . . a été donnée par Gualteruzzi et revue par Annibal Caro." —*Brunet.*

The only Large Paper copy which has hitherto appeared in the auction-rooms fetched at the Wellesley sale £6.

13519 THE HOLY BIBLE, 3 vols. roy. folio, LARGE PAPER, *ruled throughout with red lines, full of large engravings by I. O.*

LORD SUNDERLAND—*continued.*

Visscher, fine copy in old English morocco extra, gilt edges, broad gold borders on the sides, £32. *Oxford,* 1685

Presented to Charles Spencer (afterwards third Earl of Sunderland) by his first wife Lady Arabella Cavendish, in 1695; with his autograph inscription recording the fact. The binding is imposing and of large and bold design in the style of the seventeenth century, with inner and outer borders, and ornaments of lozenge-shape. These and the broad outer borders are chiefly executed with fine tools in a minute and elaborate style.

13520 LA SACRA BIBBIA, tradotta da DIODATI, seconda editione, con l'aggiunta de' Salmi in rime, folio, *ruled with red lines, engraved and printed titles, fine copy in old blue morocco extra, with the Sunderland Arms and crest on sides, gilt edges,* £8. 8*s*

Geneve per P. Chouet, 1641 (*engr. tit. dat.* 1640

13520*Y BIBL cyssegr-lan; Llyfr Gweddi gyffredin; Llyfr y Psalmau, drwy waith Edmund Prys [Bible, with the Anglican Liturgy, and Metrical Psalms, *in Welsh*], 4 vols. in 1, 8vo. *ruled with red lines, 2 maps, old crimson morocco richly gilt, gilt edges,* £3. 12*s*

J. Baskett, 1717-18

The metrical Psalms were printed at Oxford, the other three parts in London. This is one of the choicer examples of Lord Sunderland's binder.

BOCCACCIO, Decamerone, **prima edizione**, *Valdarfer,* 1471—*see in Catalogue of* Romances

13521 BOCCACCIO, IL DECAMERONE. (*At beginning:*) (Q)uivi īcomīcia la prīa giornata del decamerone . . . (*At end:*) *Jo. Bocacii poetæ lepidiss. decameron: opus facetum; Mantuæ īpressū . . . Anno ab origine christiana m.cccclxxii. Petrus adam de Michaelibus eiusdem urbis civis imprimēdi auctor,* folio, *old crimson morocco gilt, bound for Lord Sunderland,* £250. 1472

ONLY ONE OTHER COPY KNOWN; it fetched £400 at the Sunderland sale. This is the rarest of all the editions of the Decameron, and is propably THE FIRST BOOK PRINTED AT MANTUA (by Georg and Paul of Butzbach, at the cost of Pietro Adam de Micheli). It ranks as second edition of the work, having been preceded only by the Valdarfer volume of 1471 at Venice. The number of leaves is 261;—according to Brunet and the other bibliographers, —who all followed the one description of the Vatican copy, the only other which is extant—there ought to be 263.

13522 ORLANDO INNAMORATO [di Boiardo] nvovamente composto da M. FRANCESCO BERNI Fiorentino, sm. 4to. **First Edition**, *fine large copy in old citron morocco extra, gilt edges, bound for Lord Sunderland,* £16. 16*s* *Vinetia, Giunta,* 1541

13523 BUCHANAN (George) ANE DETECTIOVN OF THE DUINGES OF MARIE QUENE OF SCOTTES, touchand the murder of hir husband, and hir conspiracie, adulterie, and pretensed mariage with the Erle Bothwell . . . Translatit out of the Latine quhilke was written by G. B. 12mo. **black letter**, *calf gilt, bound for Lord Sunderland,* £15. *Sine nota* [? 1572]

EXCESSIVELY RARE. Only one other copy, very imperfect, has come into the market during the last twenty-three years. The book is generally supposed to have been printed in London by John Day about 1571-2. If that be correct, the death of Mary had been long resolved upon before it was brought about. Otherwise, John Day would never have dared to print, even under the shade of a penetrable anonymity, such words as these (addressed to Englishmen on the last page of the book).

"Quhile your Quenis enemy liveth, hir danger continueth."

LORD SUNDERLAND—*continued.*

13524 CAMOENS, OBRAS. Os Lusiadas . . . agora nouamente impressos, *Manoel de Lyra*, 1597 ;—Rimas . . . accrescentadas nesta segunda impressaõ, *Pedro Crasbeeck*, 1598 ;—2 vols. sm. 4to. *fine copies, uniformly bound in red morocco extra, gilt edges*, £32. *Lisboa*, 1597-98

VERY RARE. These two volumes, very judiciously put together, and lettred *Obras*, Vols. I and II, are specimens of the best skill of Lord Sunderland's binder. The "Rimas" is of exceeding rarity.

13525 CAMOENS, OBRAS . . . com os Argumentos do Lecenceado JOAO FRANCO BARRETO; & por elle emẽdadas em esta nova impressaõ, que comprehendẽ todas as Obras, que deste insigne Autor se acharaõ impressas & manuscritas, sm. 4to. *old red morocco gilt, with gilt tooled centre ornaments, and gilt edges*, FINE COPY, £10. 10*s* *Lisboa, Ant. Craesbeeck*, 1669

The FIRST COMPLETE EDITION of the works of Camoens. Bound by Lord Sunderland's best craftsman.

13526 CARO (Annibal). Apologia degli Academici di Banchi di Roma contra Lod. Castelvetro da Modena, sm. 4to. *fine copy in old English red morocco, gilt edges*, £2. 2*s* *Parma*, 1558

Lord Sunderland must have esteemed this work very highly, to judge from the style of binding.

13527 CAVACII (Jacobi) Historiarum Cœnobii D. Justinæ Patavinæ lib. vi.; quibus Casinensis congregationis origo, etc. interseruntur, 4to. *old calf, with Sunderland Arms on sides*, 25*s* *Venetiis*, 1606

13528 CHARTIER (Jean) Elogia Latinis Gallicisq versibus conscripta in symbolum nob. v. Johannis Constantis, sm. 4to. *beautiful engraving on the back of Aii, calf gilt, with the Sunderland Arms on sides*, VERY RARE, £3. 16*s* *Aureliæ*, 1575

This engraving is undescribed by Robert-Dumesnil (Peintre Graveur Français) in his chapter on the *œuvre de Jean Chartier*. It is an amplification of the armorial emblem borne by Jean Constant, and is accompanied by a set of verses, some in Latin, some in French, upon the subject. One of the authors was R. D. M. who has added in MS. on the back of the title some other verses (Latin and French) to the Queen Louise of Lorraine (about 1580).

12529 COMBAULT (Baron d'Auteuil) Discours abregé de l'Artois, membre ancien de la courone de France, et de ses possesseurs depuis le commencement de la monarchie [par A. C.] (avec les Preuves), 4to. *old calf gilt, Sunderland Arms on sides*, £4. 4*s* 1640

RARE; evidently printed at some provincial press. It is dedicated to the Cardinal de Richelieu, and was written to justify the *reunion* of Artois to France.

13530 DANTE. COMINCIA LA COMEDIA DI DANTE ALLEGHIERI DI FIORENZE, sm. folio, **Editio Princeps**, *first page adorned with an illuminated border, blue morocco gilt, gilt borders, bound for the Earl of Sunderland*, £350.

[*Foligno*], *Johanni Numeister*, 1472

Few libraries can boast the possession of this noble

LORD SUNDERLAND—*continued.*

volume, of which not many copies have come down to our time. The first edition of the Divina Comedia is a book which has a living interest for all time, and which must ever remain one of the few great books in literature.

This is the only copy which has come into the market for thirty years.

13531 DANTIS ALIGERII Poetæ Florentini [Divina Comedia], sm. folio, *fine large copy in blue morocco extra, bound for the Earl of Sunderland*, £45. *Venet. arte magistri Philippi*, 1478

13532 ERCILLA (Alonso de) PRIMERA Y SEGUNDA PARTE DE LA ARAUCANA, *Pierres Cosin*, 1578; TERCERA PARTE DE LA ARAUCANA, *Pedro Madrigal*, 1589; 3 parts in 2 vols. sm. 4to. *red morocco extra, gilt edges, bound for Lord Sunderland*, £15. 15*s* *Madrid*, 1578-89

These volumes exhibit the best class of work done by Lord Sunderland's binder.

First complete edition of the famous poem of Ercilla; one year earlier than the date hitherto supposed (by Brunet, Salvà, and others) to mark the first collective edition of the three parts. Salvà, who supposed that his book, dated 1590, contained the first edition of the third part, erroneously assumed also that the "Elogio" of Chr. Mosquera de Figueroa had not been printed before that year. It is in the 1589 volume of the present set.

At the end of Vol. II is the curious royal privilege giving the monopoly of publication in America.

13533 ETYMOLOGICUM MAGNUM, *Græce*, folio, LARGE PAPER, *the initials printed in red, very fine copy in old English red morocco extra*, £10. 10*s* *Venetiis, Zacharias Kalliergos*, 1499

Edited by Marcus Musurus at the expense of Nickolaos Blastos of Crete, who published the work at the instance of *the illustrious lady Anna, daughter of Loukas Notaras, formerly Grand Duke of Constantinople.*

Lord Sunderland had the volume bound for him probably about the time of his accession to the title in 1702.

13534 COLLINS (Arthur) Peerage of England; an historical and genealogical account of the English Nobility, roy. 8vo. LARGE PAPER, *frontispiece containing portraits, calf*, £2. 2*s* *Lond.* 1709

FIRST EDITION. Presentation copy from the Author to the Earl of Sunderland, with his inscription, and the Earl's Paternal Arms emblazoned on a leaf between the frontispiece and the title.

13535 FAZIO. INCOMINZA EL LIBRO PRIMO DITA MUNDI COMPONUTO PER FAZIO DI GLUBERTI, et prima de la buona dispositione che egli ebe adretrarsi da gli vitii et seguire le virtuti, folio, *a small wormhole through the last twelve leaves, but otherwise a fine copy in old citron morocco gilt, gilt edges, bound for Lord Sunderland*, £31. 10*s* *Vincentia, Maestro Leonardo*, 1474

ORIGINAL EDITION of this curious aad interesting early poem; and of GREAT RARITY. It commences as above without title, and contains 106 ll. Signatures were placed at the extreme lower edge, and are, in consequence, usually cut off in binding. This copy has them all.

13536 FLORI (Lucii Annei) Epitomatum in Titum Livium (libri), sm. folio, *large copy in citron morocco extra, gold borders on sides, and a fleur-de-lis ornament on the back, elegantly bound for Lord Sunderland*, £15. 15*s* *Sine nota* [*? Venetiis, circ.* 1471]

This is the first edition described by Brunet, and is probably the *Editio Princeps* of the work.

LORD SUNDERLAND—*continued.*

13537 HELIODORE, Amours de Theagene et Chariclee, histoire Ethiopique . . . traduction nouvelle, sm. 8vo. *numerous fine full-page engravings by Rabel after M. Lasne, fine copy in old red morocco extra, gilt edges, in Boyer's style, bound for the Earl of Sunderland*, £12. 12*s* *Paris*, 1623

13538 HORATIUS DE ARTE POETICA, sm. 4to. *slightly wormed, old calf, with Sunderland Arms on sides*, £25.
Impensis Petri Os de Breda, s. a. et l. (*Zwolle, about* 1490)

A MOST RARE EDITION of which this is the only copy known. It is certainly anterior to the Deventer (Jac. de Breda) edition mentioned by Brunet (iii. 326), since that has 10 ll. only, whilst this has 16 ll.; that has 29 lines to a page, whilst this has on some pp. 18 lines and on others only 15. The title has the figure mentioned by Brunet as in that edition. This woodcut is beneath the words "Horatius de arte poetica." The vol. has 3 signatures, A, 6 ll.; B, 4 ll.; and C, 6 ll.

13539 JOANNIS DE HESE. Itinerarius a Hierusalem describens dispositiones terrarum, insularum, mōtium, & aquarum . . . Tractatus . . . de situ & dispositione regionum & insularum totius Indie, etc. sm. 4to. *old calf, with the Sunderland Arms on sides*, £10.
Parisiis, Rob. Gourmont pro Oliverio Senant, s. a. (*cir.* 1505)

The most curious part of this little volume is the appendix of additional pieces relating to India, which are certainly derived in part from narratives of the recent Portuguese expedition.

13540 JUVENALIS Satyræ, sm. 4to. *curious woodcut initials, numerous MS. notes in margins, old calf, with Sunderland Arms on sides*, 14*s* *Coloniæ*, 1508

A scarce edition; contains 75 ll.

13541 LE VASSEUR (Jacques) Annales de l'Eglise Cathédrale de Noyon, 2 vols. in 1, thick 4to. *old calf, with the Sunderland Arms on the sides*, £2. 8*s* *Paris*, 1633

13541*LOPEZ DE CASTANHEDA (Fernao) HISTORIA DO DESCOBRIMENTO & CONQUISTA DA INDIA PELOS PORTUGUESES, 8 books in 3 vols. sm. folio, *Bk.* 6 *wants* 2 *ll. in sig. M, old calf gilt, bound for Lord Sunderland with his arms on the sides*, £180.
Coimbra, Joa. de Barreyra, 1552-61

With AUTOGRAPH OF THE AUTHOR, "FERNÂO LOPEZ DE CASTANHEDA" at the end of the first and fifth books.

The second, third, and eighth books are printed in Roman letter, the others in Gothic, and there are woodcuts in the second book. It is an event of extremely rare occurrence when the whole eight books of the original Castanheda are thus found together. Even odd volumes fetch long prices. Only one copy of the eight parts is described as having passed through the market,—which belonged to Colbert, Fleurieu, and Heber, in succession, and that was deficient of several leaves in various parts. The present copy is perfect with the small exception of the two leaves specified above.

13542 MONTEMAYOR (Jorge de) LA DIANA nuevamente corregida y revista por Alonso de Ulloa, han se añadido en esta ultima impresion . . . las Damas de Aragon y Catalanas y algunas Castellanas que hasta aqui no havian sido impressas;—Segunda Parte . . . compuesta por Alonso Perez;—2 vols. 12mo. *very*

LORD SUNDERLAND—*continued.*

fine copy in old red morocco, with ornamental gilt panellings, gilt edges, A RARE EDITION, £12. 12*s* *Venecia, Comin de Trino,* 1568

Bound for Lord Sunderland in the Boyer style. This is Ulloa's first edition and is very rare. There was no copy in the collection of Salvá, who only conjectured of its contents from the reprint of 1574.

13543 PASSAVANTI (Jacopo) Lo Specchio di vera Penitenzia (dato a luce da L. Salviati), 12mo. *old red morocco inlaid with black, with rich ornamental gilt tooling, gilt edges,* £8. 8*s*
Firenze, B. Sermartelli, 1585

The finest binding ever executed for Lord Sunderland during the twenty odd years which represent his life as a collector of books (1696-1722).

13544 PETRARCA. Sonetti, Canzoni, et Trionfi, sm. folio, *old red morocco, with broad gilt ornamental borders, bound for the Earl of Sunderland, and a fine example of his binder's ornamental work,* £16. 16*s* *Venet.* [NIC. JENSON], 1473

A tall copy of an early and rare edition attributed to Jenson's press, but unfortunately wanting two leaves of text (115-116) and the table 7 ll. Inserted are four full-page copper-plate engravings with verses at foot, which illustrate the coarse story of Bertoldo, and which bear the date 1656. They must be extremely rare.

13544*PETRARCA, TRIONFI, con LA EXPOSITIONE DI BERNARDO GLICINO, folio, *old red morocco, with broad gilt ornamental borders, bound for Lord Sunderland,* £28.
Bononiæ impressum 1475, *die xxvii mens. Apr.*

First edition with Glicino's Commentary. There is a beautiful painted border on the first page, with a portrait of Petrarch in the first initial, and in the bottom margin three circular frames, two of them painted with figures of hares, the arms of the original owner in the third. On the bottom of the third page there is another painting—of Petrarch in the middle and the figure of a peacock at each side.

13545 PETRARCA. Le Cose Vulgari di Messer Francesco Petrarcha, *ruled with red lines (absque nota)*—Hecatomphila de Misser Leon Battista Alberto . . . che ne insegnia l'ingenioso arte d'Amore, *Vineggia per Marchio Sessa (with device),* 1534—2 vols. in 1, sm. 8vo. (12mo.), *old red morocco gilt, gilt edges,* £4. 4*s*
Bound for Lord Sunderland about 1710-15

This edition of Petrarch appears to be the FIRST of the COUNTERFEITS of the FIRST ALDINE EDITION. It contains 180 ll. *not numbered,* the last blank, followed by a table containing 8 ll. the last blank.

13546 SANNAZARO, ARCADIA tutta fornita et tratta emendatissima dal suo originale, sm. 4to. **printed on vellum,** *with illuminated initials, and the first page decorated with a border in colours and gold, old red morocco with ornamental gilt borders, bound for Lord Sunderland,* £21. *Napoli, per Sigism. Mayr,* 1504

First complete edition of this celebrated poem. Only one other copy on vellum is recorded,—which is now in the "Bibliothèque Nationale."

13547 SAURIN. Discours historiques, critiques, theologiques et moraux sur les evenemens du Vieux et du Nouveau Testament, 2 vols. 8vo. *portrait and plates, old red morocco gilt, gilt edges, bound for Lord Sunderland,* 20*s* *Amst. H. du Sauzet,* 1720

LORD SUNDERLAND—*continued.*

13548 SENECÆ EPISTOLÆ, sm. folio, *old red morocco gilt, gilt edges, bound for Lord Sunderland,* £12. 10*s*

Romæ, ARNOLD. PANNARTZ, 1475

EDITIO PRINCEPS with a date. It is printed in a peculiar semi-gothic character without marks. Some pages are a little wormed and stained, the lower plain margins of a few leaves cut off, and the last leaf containing the register of catchwords is absent.

13549 SIBBALDI (Roberti) Miscellanea quædam eruditæ antiquitatis quæ ad Borealem Britanniæ majoris partem pertinent—Vindiciæ Scotiæ illustratæ; sive prodromi Naturalis Historiæ Scotiæ—2 vols. in 1, folio, 3 *plates of ancient weapons, ornaments, and other relics, old calf, with the Sunderland Arms on sides,* 21*s* 1710

13550 TENSINI (Cav. Francisco) Fortification, Guardia, difesa et espugnatione delle Fortezze esperimentata in diverse guerre, 2 vols. folio, *engraved title (mended), portrait, and numerous plates, old calf, with the Sunderland Arms on sides,* 20*s* *Venetia,* 1655

13551 VALERII (Corn.) Grammaticæ Institutiones, *Lutet.* 1550—Guillonius de generibus carminum Græcorum; ejusdem Gnomon, *Paris.* 1548—3 vols. in 1, sm. 4to. *with the Sunderland Arms on sides,* 16*s* 1548-50

13552 VIRGILII OPERA, folio, **Editio Princeps, printed on fine vellum** *with the initials painted and illuminated, the first page decorated with a magnificent border in which architectonic and arabesque ornament are combined with exquisite figures of winged and wingless bambini, those in the bottom compartment (a little defaced) painted in camaieu bleu, but those in the upper part lifelike in flesh colour, the whole picture radiant with gold and sweet with harmonizing colours; bound in red morocco, gilt edges, after Lord Sunderland, blue morocco case,* £1000.

Vindelinus . . . apud Venetos, 1470

The colophon is an enthusiastic eulogy upon Vindelin, as superior to the great painters and sculptors of old, not because he produced many volumes, but because (as in this instance) he gave to the world *perpulchra simul optimaque.* And in truth it was no small glory to have printed the first edition of the first printed Epic—a work ranking among the few great monuments of literature which are likely to survive the destruction of successive empires and the devastating influence of social and physical revolutions. Who would not be proud to possess the Virgil of 1470, the Dante of 1472, the Homer of 1488? The Virgil is the rarest, as well as (typographically) the first, member of that noble company; and one may be forgiven a little enthusiasm in sight of this glorious illuminated copy of the Editio Princeps, printed on vellum.

LORD SUNDERLAND—*continued.*

13553 VIRGILII Opera (cum Vita auctoris, etc.), sm. folio, *old calf, with Lord Sunderland's arms on sides*, £18. 18*s*

Venetiis, Nicolaus Jenson, 1475

This edition contains 272 ll. without marks. It is profusely annotated throughout in a nearly contemporary handwriting.

13554 VIRGILII Opera, sm. folio, *fine copy in old blue morocco extra, with broad gilt ornamental borders, and centre ornaments, bound for Lord Sunderland*, £30.

Mediolan. Leonard Pachel et Ulderic. Scinzenzeler, 1481

13555 VIRGILII Opera, cum commentariis Servii, sm. folio, *old blue morocco extra, with ornamental gilt borders and centre ornaments, bound for Lord Sunderland.* £21.

[*s. l. et nom. imp.*] *impressum anno* 1483

A VERY RARE EDITION, not in Brunet. Contains 314 ll. signs. a-z, &, ɔ, R, aa, bb, cc, dd, A, B, C.

13556 VIRGILII Opera cum commentariis Servii, sm. folio, *MS. notes in margins, old calf, with the Sunderland arms on sides and crowned Dolphin on back*, £9.

Brixiæ, per JAC. BRITANNICUM, 1485

This binding was probably done for the fifth Earl before he became the second Duke of Marlborough, but is placed here so as not to break the sequence of Virgils.

13557 VERGILIUS. [Opera ex recognitione Aldi] 12mo. *the margins of the first leaf of the Bucolics, Georgics and Æneis, and the large initials* PAINTED AND ILLUMINATED IN GOLD, *a tall copy in old English crimson morocco* DOUBLÉ, *ornamented inside and out with gilt tooled borders, and centrepieces, fancy paper linings, bound for Lord Sunderland, in blue morocco case*, £84. *Venetiis, ex ædibus Aldi*, 1501

FIRST ALDINE EDITION OF VIRGIL, and the FIRST BOOK PRINTED WITH THE ITALIC TYPE invented by Aldus.

13558 VIRGILII Maronis Opera (ex recensione M. Maittaire), 8vo. *frontispiece*, LARGE PAPER, *the dedication copy to Lord Sunderland, in old English red morocco extra, with richly gilt tooled ornamental corners and centrepieces, gilt edges, from the Sunderland library*, £6. 6*s* *Lond. Tonson*, 1715

This is the place to make reverent mention of Michael Maittaire (1668-1747) to whom the formation of the Sunderland library was due. He worked both for Lord Oxford and Lord Sunderland, but seems specially to have co-operated with the latter in his scheme of collecting a grand library of learned or monumental books. He continued his labour after the death of the third Earl, and gave equally efficient assistance to the fifth Earl, who was also a collector.

13559 VOCABULARIUM EX QUO (Beginning:) (E)x quo vocabularii varii autetici videlicz hugwicō katholicō breuileg' papyas alii que codices sūt ī

LORD SUNDERLAND—*continued.*

ɔpacōne pciosi . . . sm. 4to. *old calf, with the Sunderland Arms on sides,* £330. *per* NICOLAUM BECHTERMUNTZE *in Eltvil* (*Altavilla*), 1469

The SECOND EDITION of the "*Vocabularium ex quo,*" printed in Gothic letters, without marks, having 35 lines to a full page. Contains 165 ll.; ruled with red lines.

A book of singular importance as a *preuve* in the History of Printing; being in the same type as was used in the Catholicon of 1460, which is always assigned to Guttenberg. The first edition (in the same type) had appeared two years earlier; but of that only a single copy is now extant, which is the Bibliothèque Nationale. Of this edition of 1469, apparently only two other copies are known—one in the Bibliothèque Nationale, the other in Lord Spencer's library.

13560 WILTHEMII (Alexand.) Diptychon Leodiense ex consulari factum episcopale, folio, 2 *fine folding plates, bright old calf gilt, with Sunderland Arms on sides,* 24*s* *Leodii,* 1659

These diptychs were carved ivory tablets of the sixth century, containing many fine figures.

13561 WILKINS. LEGES Anglo-Saxonicæ ecclesiasticæ & civiles; accedunt Leges Edvardi Latinæ, Guilielmi Conquestoris Gallo-Normannicæ et Henrici I Latinæ, etc. (ed. David Wilkins) large folio, LARGE PAPER, *beautifully bound (by Elliot and Chapman) in red morocco extra, gilt edges, the sides almost entirely covered with rich ornamentation in gold,* £6. 6*s* *Londini,* 1721

This binding is one of the most sumptuous ever executed for Lord Sunderland, as it was also perhaps the last. He died in 1722.

Charles Spencer, fifth Lord Sunderland and Second Duke of Marlborough (Earl from 1729, Duke from 1733-1758):

13562 ÆLIANI varia Historia libri xiiii; ex Heraclide . . . commentarium; Polemonis Physionomia, etc. *Græce,* small folio, LARGE PAPER (*a wormhole through a few leaves*), *bright old calf gilt, with the Marlborough arms on sides,* VERY RARE, £10. 10*s* *Romæ,* 1545

13563 BOSSI (Matthæi) DE INSTITUENDO SAPIENTIA ANIMO disputationes per dies viii, *impressum* (*Bononiæ*) *a* PLATONE DE BENEDICTIS, 1495; IN JESU CHRISTI PASSIONE SERMO, 1495; 2 vols. in 1, sm. 4to. **printed on vellum** *in Roman characters with an elegant* **illuminated border** *and* 10 *illuminated initials, very large and fine copy in old calf, with the* L L *monogram and crown on the back in gold,* £60. 1495

VERY RARE. Only two other vellum copies are known. Brunet remarks upon the rarity and typographical luxurious-

SECOND DUKE OF MARLBOROUGH—*continued.*

ness of the book, of which it is probable only a few copies were printed for distribution among friends. The Sermo de Christi Passione was printed five days later than the other book, and has separate imprint and signatures.

13564 LE NOVVEAV TESTAMENT, 12mo. *numerous pretty woodcuts by le Petit Bernard, every page ruled with red ink, fine copy in old calf, gilt edges, the back gilt with the crown and L L monogram which were usually employed in the bindings done for the second Duke of Marlborough,* £7. 10*s*

Lion, Ian de Tournes, 1560

13565 CERVANTES. El Ingenioso Hidalgo Don Qvixote de la Mancha. Compuesto por Miguel de Ceruantes Saauedra. . . . . *Año* 1608, *En Madrid, Por Iuan de la Cuesta. Vendese en casa de Francisco de Robles, librero del Rey, ñro señor.*—Segvnda Parte del Ingenioso Cavallero Don Quixote de la Mancha . . . *Año* 1615, *En Madrid, por Juan de la Cuesta,* etc.—2 vols. sm. 4to. *fine large copies in old calf gilt, with the peculiar ornament consisting of a royal crown and the interlaced monogram of* L L *on the back,* £200. 1608-15

Editio Parens of all subsequent editions, containing as it does the final corrections and additions of Cervantes. Part II is the Editio Princeps of that part.

There are few rarer books in the world than the first edition of Cervantes' immortal romance. As for the 1608 Cuesta edition of Part I, Salvá says that the "esta edicion . . . ha servido de testo para las reimpresiones academicas y ha sido siempre la mas buscada por nacionales y estranjeros. Por estas razones y por ser tan rara como las ediciones primitivas de Cuesta, tiene aun mayor valor que aquellas entre los bibliofilos."

13566 LANDINI (Christophori) Disputationum Camaldulensium liber primus de Vita contemplativa et activa; [liber secundus de summo bono, liber tertius et quartus in Virgilii allegorias], small folio, *old calf, with Sunderland Arms on sides, and crowned monogram of double L on back,* £5. *absque ulla nota*

This very rare edition is the one which Brunet describes as having 128 leaves (this has 131) and which had been misdescribed by Panzer, Boutourlin, and Hain, from their acquaintance with merely imperfect copies. As may be seen the copy he described himself was also defective.

13567 NEWCASTLE (WILLIAM CAVENDISH, DUKE OF) METHODE ET INVENTION NOUVELLE DE DRESSER LES CHEVAUX, seconde edition, atlas folio, LARGE PAPER, 42 *fine plates and engraved title dated* 1658, *old red morocco with broad borders of ornamental gilt toolings, the edges* GILT AND PAINTED WITH ARMS *of the Duke of*

SECOND DUKE OF MARLBOROUGH—*continued.*

Marlborough, as a Prince of the Empire, quartering the Spencer arms : and with elegant figures, ROSES AND BUTTERFLIES ; FINE COPY, £20. 1737

Bound (about 1738) ; probably by Elliot and Chapman. The binding is a little worn, but is still a magnificent specimen of English art in that department.

13568 PARKER (Matthaei) de Antiquitate Britannicae Ecclesiae et privilegiis Ecclesiae Cantuariensis cum Archiepiscopis ejusdem LXX . . . Historia, recensente Samuele Drake, roy. folio, LARGE PAPER, *portrait and plates of monuments, armorial shields, etc. calf extra, gilt edges, with the arms of the fifth Lord Sunderland on the sides,* £5. *Londini,* 1729

Bound in 1729 or 1730, immediately after the fifth Earl's accession to the title.

13569 PARKINSON (John) Theatrum Botanicum, the Theater of Plantes, or a universall and compleate Herball, large folio, *the engraved title mended,* bound in 2 vols. *hundreds of woodcuts, gilt russia, the back elaborately gilt and borders of gold on the sides,* £10. 10*s* *London,* 1640

This book was bound about 1750, and the russia leather is still in fine and sound condition—whilst all the books bound in russia fifty, forty, or thirty years ago are now broken and ruined. This shows that the little colony of Russian workmen established in England about a century and a half ago possessed a secret of which no Englishman has been able to make himself master since.

13570 PLAUTI COMOEDIÆ VIII. Plauti comici clariss. Ampitryo (Asmaria, Aulularia, Captivi, Curculio, Casina, Cistelaria, Epidicus), sm. folio, *some ancient MS. notes on the margins, otherwise a fine and large copy in old calf, with the full arms of the second Duke of Marlborough, and the motto,* "Fiel pero desdichado," £15. *Sine nota*

This excessively rare edition was printed somewhere in the north of Italy about the year 1475. It looks even older, but as it has signatures it cannot be earlier than 1474. So far as I can learn, the vellum copy in the Paris National Library is the only other one recorded. Brunet copies Van Praet's account, and none of the other standard bibliographers have mentioned it.

13571 QUATUOR EVANGELIA GRÆCE, sm. 4to. *Byzantine Manuscript on Vellum, written in cursive characters, in long lines, on 239 ll. with figures of Christ, of the Virgin, and of Mark, Luke, and John, old russia gilt, with Duke of Marlborough's Arms in gold on sides,* £75. *About A.D.* 1200

The Gospels are followed by a Calendar, giving references to the Gospel Lessons for each day ; and the book ends with a prayer for the scribe, "Michael," whose further designation is lost in consequence of a hole in the vellum. Bound for the Duke of Marlborough about 1730-40.

SECOND DUKE OF MARLBOROUGH—*continued.*

13572 SCAPPI (Antonii) de Birreto Rubeo dando S. R. E. Cardinalibus Responsa prudentium juris, sm. 4to. *four woodcut portraits on one page, calf, with arms of the Duke of Marlborough in gold on the sides,* 18*s* *Romæ,* 1592

13573 TORTELLII Aretini (Joannis) Commentaria grammatica de Orthographia dictionum e Graecis tractarum, sm. folio, *old calf, with the Marlborough arms on the sides in gold,* £2. 2*s* *Vicentiae, Stephanus Koblinger,* 1479

The book ends with some noteworthy verses by the editor, "Hieronymus," on the happy invention of printing and the revolution effected by it.

13574 VEDRIANI (Lodovico) Catalogo de Vescovi Modonesi, sm. 4to. *numerous engraved portraits, the autograph of Baluze on the title, old calf, with Marlborough arms on sides, from the Sunderland library,* 18*s* *Modona,* 1669

13575 VEITIA LINAGE (D. Joseph de) Norte de la Contratacion de las Indias Occidentales, sm. folio, *frontispiece, old calf, with the second Duke of Marlborough's arms on sides,* £4. 4*s* *Sevilla,* 1672

13576 VULPE (Marcellus) Praxis Judicialis Fori Ecclesiastici, 4to. *old calf, with the second Duke of Marlborough's arms on sides,* 16*s* *Venet.* 1656

Scotch Bindings (*about* 1680-1720):

13577 KIRKWOOD (Ja.) Rhetoricæ compendium; de Analysis tractatiuncula authore Jacobo Kirkwodo, 18mo. *bound in red morocco, gilt edges, the sides covered with gold tooling,* £3. 3*s* *Edinburgi,* 1678

Probably bound for presentation to the Duke of Lauderdaile, to whom the dedication is addressed.

13578 [LIVINGSTON (Michael)] Patronus Redux; or our Protectour is return'd safe again, an historicall poem containing the Earl of Calander's departure, his stay in England, and the effects thereof upon the town of Falkirk, composed by M. L., sm. 4to. *blue morocco, the sides and back elaborately ornamented with gold,* £9. 9*s* *Edinburgh,* 1682

Only two copies of this curious poem appear to be known.

13579 [GRECO] THE ROYAL GAME OF CHESS made easy, 12mo. *beautifully written English or Scottish MS.; consisting of title,* 13 *pp. of text, and* 97 *leaves of Chess-games and problems filled in MS. into an equivalent number of engraved cadres; bound in old red morocco extra, gilt sides, backs, and edges, lettered* "Gambets" £4. 8*s* *About* 1715

The binding is evidently Scotch, of about 1710-20, which makes it probable that some Scottish chess-player compiled this volume for Lord Sunderland, out of the French *Jeu des Eschecs* of Gioacchino Greco. The third Lord Sunderland took great interest in the game.

13580 THE HOLY BIBLE, containing the Old Testament and the New, sm. 8vo. *engraved title, old crimson morocco, the sides covered with elaborate gold tooling, gilt edges,* FINE COPY *of an esteemed edition,* £42. *Edinb. printed by James Watson,* 1715

One of the finest examples of old Scotch binding in existence. It is still so fresh that the lavish gold seems to stand out like real metal in relief from the rich crimson of the leather. The binding is no doubt contemporaneous with the book.

SCOTCH BINDINGS—*continued.*

13581 THE HOLY BIBLE, containing the Old and New Testaments, 12mo. *title within woodcut border, crimson morocco extra, gilt edges, the sides covered with brilliant gold ornamentation,* £36.
Edinburgh, James Watson, 1717

The binding of this volume is very much like that on the 1715 Bible, and is almost as splendidly beautiful. The same man bound both books.

Zachary Pearce, *Bishop of Bangor and Rochester* (1690-1774):

13582 MIDDLETON (Conyers) Dissertation concerning the origin of Printing in England, showing that it was first introduced by William Caxton, sm. 4to. *calf, with Bishop Pearce's arms,* 12*s*
Cambridge, 1735

Henrietta Louisa, Countess of Pomfret (**— 1761):

13583 HOLINSHED (Raphaell) Chronicles in Englande, Scotlande, and Irelande, 2 vols. sm. folio, BLACK LETTER, *numerous woodcuts, with the large woodcut view of the Siege of Edinburgh in the second volume, front margin of one volume slightly cropped, old gilt russia, with the cypher of Henrietta Louisa, Countess of Pomfret, in gold on sides, and that of Lord Shelburne on backs,* £90.
Imprinted for John Hunne, 1577

One of the finest copies ever offered for sale; it contains the two leaves of errata in the first volume, not mentioned by Lowndes, which are usually wanting.

This FIRST EDITION is usually termed "THE SHAKESPEARE EDITION," because it is supposed to be the one the Dramatist used. In the subsequent edition the language was altered considerably, and the woodcuts omitted. The request for this valuable old chronicle is constantly increasing, and copies are now so rare that the book in any state is eagerly sought for.

Bound for the Countess of Pomfret about 1740 (her bookplate engraved before 1737 appears in the first volume) by an excellent binder, who was in possession of some of the tools that Elliot and Chapman had used. After her death in 1761, the great Lord Shelburne, afterwards first Marquis of Lansdowne (whose bookplate is at the end of Vol. I) became the owner of the book.

Richard Boyle, Earl of Cork and Burlington (1695-1753):

13584 CLARE (M.) the Motion of Fluids, natural and artificial, 8vo. *plates, dedication copy to Richard Boyle Earl of Cork, old English red morocco extra, gilt edges, rich ornamental borders of gold on the sides, with Lord Burlington's bookplate,* £4. 10*s* 1737

The same cipher of double C, which appears on the back of the Holinshed, also appears on this book, but it seems to denote merely that Elliot and Chapman were the binders (in 1737).

Charles Liddell (*of Lord Ravensworth's family, about* 1730) :

13584 OPPIAN'S Halieuticks, or the Nature of Fishes and Fishing of the Ancients, translated from the Greek [into English heroic verse, by John Jones], 8vo. *red morocco extra, gilt edges, by Lord Sunderland's binder*, £2. *Oxford*, 1722

The book-plate of "Charles Lyddell" is the only token of ownership.

Elliot and Chapman, *binders* (*about* 1710-40) :

13586 HORATII Opera æneis Tabulis incidit JOHANNES PINE, 2 vols. large 8vo. *text engraved throughout and illustrated with elegant plates, fine copy* (*Post-Est Edition*), *richly bound in red morocco extra, borders of gold, gilt edges, originally from the Meerman Collection and lately from the Beckford library*, £21. 1733-37

This is a charming binding with dentelle-ornament forming the broad borders on the sides. It is a masterpiece of English decorative skill, and was bound about 1746, probably for the Baron van Meerman.

13587 HORATII Opera, æneis tabulis incidit Johannes Pine, 2 vols. large 8vo. *entirely engraved, original issue of the book with the earliest impressions of the plates, red morocco super extra, gilt edges, a beautiful copy*, £24. 1733-37

A rare folded leaf in English, giving a description of the antique gems engraved in Vol. I, is inserted in that volume here.

13588 SHAW (Thomas) Travels, or observations relating to several parts of Barbary and the Levant: with the Supplement; 2 vols. folio, LARGE PAPER, *numerous maps and plates, with vignettes by Gravelot, beautifully bound in old English red morocco super extra, with broad borders of gold on the sides, the Supplement bound to match but not quite uniform*, £4. *Oxford*, 1738-46

The first volume is a very fine example of old English binding, and was bound in 1738 or '9 by the same hand that did the large folio of Newcastle's Horsemanship, above. He was evidently no longer employable eight years later when the Supplement appeared.

Other work by these excellent binders is also found under the names of the distinguished collectors of their time.

Toison d'or bindings (*about* 1750) :

13589 OCAMPO (Florian de) Los cinco libros primeros de la Coronica General de España—Coronica general de España que continuava Ambrosio de MORALES (libros vi—xvii) 4 vols.—Antiguedades de las Ciudades—together 5 vols. in 4, sm. folio, *bound in old veau fauve, with the "Toison d'or" in gold on the backs*, £12. 12*s* *Alcala de Henares*, 1578-74-75

13590 SHERLEY (Sir Antony) His Relation of his Travels into Persia . . . small 4to. *fine copy in old veau fauve, with the Device of the Golden Fleece on back, rare*, £6. 6*s* 1613

13591 FABULARUM (De) Ludorum, Theatrorum, scenarum, ac scenicorum antiqua consuetudine, sm. 4to. *veau fauve, with the device of the Toison d'or on the back*, and also in one compartment *the crown and dolphin*, 21*s* *Parisiis*, 1540

The binder who did these volumes about 1750 must have imported his leather properly dressed from France. The veau fauvre and the ornament give the books all the appearance of veritable Longepierres.

Sir Horace Mann (1701-86):

13592 OSSIAN'S FINGAL, an ancient epic poem translated from the Galic by Macpherson, roy. 4to. *first edition, crimson morocco extra, gilt edges, and broad gold borders*, £2. 1762

With autograph inscription of presentation to "Mary Foote" by her nephew Sir Horace Mann, and with the bookplate of Benjamin Hatley Foote. This is an excellent specimen of English ornamental binding done about 1765.

Scotch and Irish Work (1760-70):

13593 BUCHANAN. Rerum Scoticarum Historia, auctore Georgio Buchanano . . . notas addidit Jacobus Man, 8vo. *bound in old red morocco super extra, gilt edges, the sides and back richly ornamented with gold, the centrepiece on the sides being a large circular-fan-shaped design imitated apparently from some Le Gascon pattern*, £30. *Abredoniæ*, 1762

Bound at the same time as the date of the book.

13594 SALLUST, the Catiline and Jugurthine Wars translated by Hugh Maffett, 8vo. *old Irish red morocco inlaid with blue morocco on the sides, and richly decorated with gold*, £5. *Dublin*, 1772

The excellence which the Irish achieved in early days as masters of decorative art, is not sustained here. However interesting as a specimen, and highly sumptuous in appearance, this volume is not ornamented with good taste, and the mere mechanical work is irregular and inartistic. On the back appears the name of "Luke Gardiner, Esq." who was a gentleman of high social standing in the Irish capital in 1770-80.

Thomas Hollis (1720-74):

13595 MOLESWORTH (Lord) Account of Denmark, and Account of Sweden by Bishop Robinson, etc. *with MS. Notes by T. Hollis*, 1738—Hottoman (F.) Franco-Gallia, translated into English [by Lord Molesworth], 1721—2 vols. in 1, 8vo. *T. Hollis's copy, in red morocco extra, gilt edges, ornamented with his symbolical gold tooling, from the Beckford library, Hamilton Palace*, £5.

Probably bound about 1760. Hollis presented the volume to Andrew Lumisden the antiquary, through whom it afterwards passed to Sir Thomas Lumisden Strange.

13596 SHAKESPEARE'S Comedies, Histories, & Tragedies, **first** folio **Edition,** *the title and the verses supplied in beautiful facsimile, bound in smooth red morocco, gilt edges, with the symbolical tooling which marks the ownership of Thomas Hollis*, £125. 1623

Gulston Library (*about* 1770-80):

13597 [(HIGDEN (Ralph)] POLYCRONYCON, sm. folio, *the single word of intitulation printed in red between woodcuts containing portrait and arms of Henry VIII, and figure of St. George and the Dragon, large and fine copy in russia extra, with arms in gold on the back*, £50. *Southwerke, Peter Treveris*, 1527

13598 FIELDING (Sir John) Extracts from the Penal Laws relating to the peace of the metropolis, 8vo. *calf, with arms on back*, 7*s* 6*d* 1768

13599 TRACTS. Life of Archibald McDonald who is to suffer for High Treason, 1754—Remarks on the Trial of William Sutton 1761—Lives of Capt. Cranston and Miss Blandy, 1753—Lives of Stephen McDaniel and other Thieftakers, 1755—Secret

GULSTON LIBRARY—*continued.*

Transactions while W. Gregg lay under sentence of death, 1711—Proceedings on the Trials of Mary Squires and Elizabeth Canning, 1755—Cruelties of Elizabeth Brownrigg, 1767—etc. in 1 vol. sm. 8vo. *calf, arms on back*, 36*s* 1711-67

The Swinton Library (*about* 1770-80):

13600 ELYOT (Sir Thomas) THE CASTELL OF HELTH, 12mo. black letter, *old calf, gilt back, with the Swinton crest*, £3. 10*s*
Thomas Berthelette, 1541

This title-page bears an inscription of ownership by Walter Vaughan (? of Golden Grove), who paid twelvepence for the volume (about 1560).

Baskett (Mark), *printer and binder:*

13601 Y BIBL CYSSEGR-LAN, sef, yr hen Destament a'r Newydd, 2 vols. in 1, stout large 8vo. *smooth old blue morocco, extra gilt, gilt edges; a well preserved specimen*, £3. 3*s*
Llundain, Mark Baskett, 1769

Sir John Thorold *of Syston Park* (1734-1815):

——— *See under heading of* ROGER PAYNE.

John, Duke of Roxburghe (1740-1804):

13602 MARGUERITE DE NAVARRE. MARGVERITES DE LA MARGVERITE DES PRINCESSES, TRESILLVSTRE ROYNE DE NAVARRE, *fine copy in red morocco, green leather joints, gilt edges, with Crest of Duke of Roxburghe in gold on sides, Lyon, Jean de Tovrnes*, 1547—SVYTE DES MARGVERITES, *woodcuts, red morocco extra, tooled red leather joints, gilt edges, ib.* 1547—2 vols. sm. 8vo. (12mo.), *fine copies*, (164 *millimètres*), *bound by Roger Payne, from the Beckford library, Hamilton Palace*, £48. 1547

EXCESSIVELY RARE AND VALUABLE FIRST EDITION. The Benzon copy sold for 1155 francs, the Solar for 1050 francs, Brunet's 1460 fr., Baron Pichon's 1700 fr., Leb. de Montgermont's 2100 fr. The editor was Jean de la Haye, Queen Margaret's valet-de-chambre.

13603 (HALL'S CHRONICLE.) The Vnion of the two noble and illustre famelies of Lancastre & Yorke beeyng long in continual discension for the croune of this noble realme . . . . beginnyng at the tyme of kyng Henry the fowerth . . . to the reigne of the high and prudent prince kyng Henry the eight, the vndubitate flower and very heire of both the sayd linages, small stout folio, *fine copy, with the rare blank leaves, in gilt russia, with the Duke of Roxburghe's crest in gold on the back*, £25. 1548

John Philip Kemble (1757-1823):

13604 PRYNNE (William) Histrio-Mastix, the Players' Scourge or Actors' Tragædie, small 4to. *with Kemble's MS. notes on three pages of the fly-leaves, pigskin binding, Kemble's arms and name on a blue morocco label on the sides*, £10. 1633

George, Marquis of Blandford, *afterwards Duke of Marlborough* (1766-1817):

13605 MATINÆ (Leonis) Ducalis Regiæ Lararium sive serme. Reipū. Venetæ Principū omniū Icones, folio, *portraits of the Author and of the Doges, fine copy in russia extra, leather joints, gilt gaufré edges, with Crest of Marquis of Blandford in gold on sides, from the Beckford library*, £5. 5*s* *Venetiis*, 1659

GEORGE, MARQUIS OF BLANDFORD—*continued.*

13606 MUSÆI, MOSCHI & BIONIS quæ extant omnia, quibus accessere quædam selectiora THEOCRITI Eidyllia, *Græce et Latine*, autore Davide Whitfordo, sm. 4to. *blue morocco, gilt edges, with the crest of the Marquis of Blandford*, £2. 10*s* *Londini*, 1659

13607 MOULTON (T.) Myrrour or Glass of Helth, black letter, *with MS. Recipes at end, fine copy in blue morocco extra, gilt edges, with crest of the Marquis of Blandford in gold on sides, from the Beckford library*, £6. 6*s* *Rycharde Kele, n. d.*

13607* VERSTEGAN (Richard) Restitution of decayed Intelligence in Antiquities concerning the English Nation, sm. 4to. *engravings, very fine copy in russia extra, gilt edges, by C. Lewis, with arms of the Marquis of Blandford on sides*, £2. 5*s* *Antwerp*, 1605

13608 ZUALLARDO (Giovanni) il devotissimo Viaggio di Gierusalemme, 1586, 12mo. *numerous engraved plans and views, olive morocco extra, gilt edges, by Charles Lewis, with the crest of the Marquis of Blandford on the sides*, £2. 2*s* *Roma*, 1595

Alexander, tenth Duke of Hamilton (1767-1852):

13609 LAVALLÉE (J.) VOYAGE PITTORESQUE ET HISTORIQUE DE L'ISTRIE ET DE LA DALMATIE, rédigé d'après l'Itineraire de L. F. Cassas, royal folio, VELLUM PAPER, *fine impressions of the plates, red morocco super extra, broad borders of gold, leather joints, gilt edges, by C. Kalthoeber, with the crests and devices of the Hamilton and Beckford families at the angles on the sides*, £10. 10*s* *Paris*, 1802

13610 MANDEVILLE (Sir John) (On p. 1:) *portrait, surmounted by the name* JOHANNES DE MONTEVILLA. (On p. 2:) Ce liure est appelle mandeuille et fust fait & compose par messiere Jehan de mandeuille cheualier natif dãgleterre de la ville de sainct Alein . . . (At end:) Cy finist ce tres plaisant liure nomme MANDEUILLE parlant moult autentiquemẽt du pays & terre doultre mer & du sainct voiage de iherusalẽ, sm. folio, 103 *coloured woodcuts (including full-length portrait), maroon morocco extra, leather joints, gilt edges, with the crests and devices of the Hamilton and Beckford families at the angles on the sides*, **unique**, £125.
s. l. & d. (circa 1485)

An excessively rare edition, unknown to Brunet, consisting of 71 leaves, with signatures a to l, having 37 lines to a full page. A, b, have 8 leaves each, c—k, 6 leaves each, and l, 7 leaves. This must have been bound for the Duke soon after his marriage with Beckford's daughter in 1810.

This extremely precious volume seems to have been printed at Lyons about 1485, by N. Philippi and M. Reinhart, who had already (a year or two previously) produced a similar edition, consisting of 88 leaves with 33 and 34 lines per page, and also in signatures A-L.

George Gordon, Lord Byron (1787-1824):

13611 SHENSTONE'S (William) Works in verse and prose, 3 vols sm. 8vo. *frontispieces and vignettes, bound in veau fauve*, £25.
1777

With the signature of Lord Byron, 1807, and five pages of notes on Shenstone in his autograph, besides a humourous epigram in four lines of verse headed "Reason for thick Ancles."

"Etruscan" binding (1780-1800):

13612 HAMILTON (Sir William) Campi Phlegræi . Observations on the Volcanos of the two Sicilies (with Supplement), in 1 vol. royal folio, *original edition*, 59 *plates beautifully* **coloured as drawings**, *in a charming gilt vellum binding, with two large figures of Nymphs as centrepieces painted in the Pompeian style, warm flesh-colour on a black ground*, £31. 10*s* *Naples*, 1776-79

The text is given both in English and in French. The binding of this copy was probably done in England by John Whittaker, or by Edwards of Halifax, although it has somewhat of an Italian character. The back is richly gilt, and the lettering is in gold on a blue morocco label.

13613 STRUTT'S (Joseph) WORKS. HORDA ANGEL-CYNNAN or Manners, Customs, Arms, Habits, etc. of the Inhabitants of England, 3 vols. *plates*, 1775-76—Chronicle of England, 2 vols. *plates*, 1777-78—Biographical Dictionary of Engravers, *plates*, 1785-86 —together 7 vols. 4to. *uniformly bound in Etruscan calf extra, gilt edges*, £50. 1775-86

A beautiful uniform set in that tasteful "Etruscan" binding which is always assigned to Edwards of Halifax, but which might also be referred to John Whittaker.

Oxford Binding (1783):

13614 THE BOOK OF COMMON PRAYER . . . together with the Psalter . . . roy. folio, *sumptuously bound in blue morocco extra, gilt edges, richly gilt back, broad borders of gold with decorative figures on the sides, and a mosaic centrepiece of inlaid white and crimson leather, bearing the I H S and symbols in gold*, £4. 4*s* *Oxford*, 1783

Roger Payne (1739-97):

13615 DREXELII (Hieremiæ) de Aeternitate considerationes, 18mo. *beautiful little copperplate engravings of the joys of Heaven, by Ph. Sadeler, blue morocco extra, gilt edges, with brilliant gold-paper linings* *Monachii*, 1627

——— Infernus Damnatorum carcer et rogus, Aeternitatis pars II, 18mo. *exquisite copperplate engravings (evidently by Sadeler) of the discomforts of Hell, blue morocco extra, gilt edges, with leather joints* *Monachii*, 1631

——together 2 vols. 32mo. £10.

The two volumes form one work, and are here described separately merely because of a little diversity in the bindings. Roger Payne decorated the sides of the *celestial* book with a mere little flower at each angle, but he gave an elegant lace-pattern of fine dotted gold to the sides of the *infernal* volume. The pictures are very pretty, but it is difficult to imagine whence Ph. Sadeler derived his accurate knowledge of the "*petites misères de la vie*" *diabolique*.

13616 EPICTETI [OPERA] Dissertationes, Enchiridion, et Fragmenta, Græce et Latine, cum Schegkii Wolfii aliorumque annotationibus, recensuit Joannes Uptonus, 2 vols. sm. 4to. LARGE PAPER, *fine copy in blue morocco, leather joints, gilt edges*, £7. 10*s* *Londini*, 1741

Scarce on Large Paper. Sir M. Sykes's copy sold for £6. 18*s*.

ROGER PAYNE—*continued.*

13617 ERASMI (D.) Vita et Epistolæ illustres, 12mo. *engraved title and woodcut portrait, fine copy in red morocco gilt,* UNCUT, *rare in this state, from the Beckford library,* £10.
Lugd. Bat. J. Maire, 1642

This Edition is usually annexed to the Elzevir Series. This copy has the dedication to G. Schaep.

13618 ERASME, l'Eloge de la Folie . . . traduite en François par Monsieur Gueudeville, 12mo. *frontispiece and numerous grotesque engravings, red morocco, gilt edges, from the Thorold library at Syston Park, with bookplate,* £2. 10*s* *Leide,* 1713

13619 EURIPIDIS Medea et Phoenissæ, *Græce et Lat.* studio W. Piers, 8vo. LARGE PAPER, *frontispiece, fine copy in red morocco extra, leather joints, gilt edges, with the bookplate of Sir Mark Sykes,* £7. *Cantab.* 1703

13620 EUSTATHIUS DE ISMENIÆ et Ismenes Amoribus, Gilbertus Gaulminus *Græce* edidit et *Latine* vertit, 12mo. *Gilbert Wakefield's copy with his autograph and MS. Emendations, red morocco extra, gilt edges, from the Beckford library,* £2. 15*s*
Lut. Paris, 1617

13621 [FOLENGO] Opus Merlini Cocaii . . . Macaronicorum, 12mo. *red morocco extra, gilt edges,* £2. 12*s* *Venetiis, Bevilacqua,* 1564

13622 FULLER (Thomas) History of the Worthies of England, folio, *portrait by Loggan, very fine large copy in russia extra, gilt edges, with Roger Payne's curious letter to Payne the bookseller on the subject of the binding as modified by him from the original order,* £48. 1662

Triphook's Index is added at the end. Roger Payne says that this "is the finest large copy without any stains or spots I have ever seen," and says he has "finished Fuller according to ye taste for English History with oak-leaves and acorns." This therefore may be looked upon as the finest copy in existence, and its russia cover is still fresh and strong as ever, being of that rare old kind of leather which was in use before Lewis brought in the elegant smooth russia which afterwards turned out to be so fragile and deceptive.

13623 GRAY'S Poems, to which are added Memoirs of his life and writings, by W. Mason, 4 vols. sm. 8vo. *portrait, very fine copy in red morocco extra, gilt edges,* £10. 10*s* *York,* 1778

Formerly in George Daniell's library.

13624 GRELOT (M.) Voyage de Constantinople, 12mo. *plates, fine copy in citron morocco, leather joints, gilt gaufré edges, from the Beckford library,* £10. 10*s* *Suivant la Copie, à Paris,* 1681

The ornamentation on the back and sides is of *dentelle* pattern and chiefly consists of fine gold dots. The effect is elegant to a high degree.

13625 GROTII (H.) et aliorum Dissertationes de Studiis instituendis, 12mo. *engraved title and 5 other preliminary leaves, pp.* 687, *fine copy* (125 *millim.*) *in red morocco extra, gilt edges, with the Syston Park bookplate, from the Beckford library,* £9.
Amst. Lud. Elzevir, 1645

13626 GUARINI, il Pastor Fido, 12mo. *plates* (126 *millim.*), *fine copy, ruled throughout with red ink, in red morocco extra, gilt edges,*

ROGER PAYNE—*continued.*

with the Syston Park bookplate, from the Beckford library, £4. 4*s* *Leyda, G. Elsevier,* 1659

With the two rare leaves at the beginning, which contain the letter of dedication to "Henrico Brouwer."

13627 HEINSII (D.) Orationes, 12mo. *fine copy* (130 *millimètres*) *in red morocco extra, gilt edges, with the Syston Park bookplate, from the Beckford library,* £4. 4*s* *Lugd. Bat. Elzevir,* 1642

13628 HORATIUS . . . accedunt nunc Danielis Heinsii de Satyra Horatiana libri duo, cum ejusdem . . . animadversionibus, 3 vols. in 1, 12mo. *with engraved title, and also containing the original letter-press title of* 1628 *usually cancelled* (125 *millim.*), *in red morocco extra, gilt edges, with the Syston Park bookplate, from the Beckford library,* £7. 10*s* *Lugd. Bat. Elzevir,* 1629

13629 JOANNIS SECUNDI Opera, 1561—MICHAELIS TARCHANIOTÆ MARULLI Epigrammata et Hymni, 1561—2 vols in 1, 16mo. *red morocco extra, gilt edges, with the Syston Park bookplate, from the Beckford library,* £4. *Parisiis,* 1561

13630 LIVII HISTORIÆ ex recensione I. F. Gronovii, 12mo. *very large and fine copy in red morocco extra, tooled leather joints, gilt edges, from the Beckford library,* £10. *Amst. D. Elzevir.* 1678

A magnificent copy of a book which French collectors are so eager to obtain when it measures 150 millimètres, as in the present instance. Such a copy as this is one of the chief desideranda of an Elzevirian library.

13631 LE MOYNE (P.) Gallerie des Femmes fortes, 12mo. *engraved title and portraits (including that of Mary Queen of Scots), fine copy in red morocco, gilt edges, from the Beckford library,* £9. *Leiden, J. Elsevier,* 1660

13632 LONGUS, LES AMOURS PASTORALES DE DAPHNIS ET CHLOE (traduites par J. Amyot), 12mo. *brilliant impressions of the beautiful engravings by Audran, from designs by Philip, Duke of Orleans, Regent of France, fine and large copy* (163 *millimètres*) *in red morocco extra, gilt edges, from the Beckford library,* £26. 5*s* 1718

Mr. Beckford obtained this book in the collection of the Duc de St. Aignan abouta hundred years ago, and had it bound by Roger Payne.

13633 MALVEZZI (V. Marchionis) Princeps ejusque Arcana, 16mo. *red morocco extra, gilt edges, by Roger Payne,* £2. 2*s* *Lug. Bat. Elzevir,* 1636

With the bookplate of Sir John Thorold, "Syston Park."

13634 MILTON'S Paradise Lost, Paradise Regained, and Miscellaneous Poems, 2 vols. 8vo. *fine paper, beautifully bound in blue morocco extra, with blue morocco joints, and gilt edges, elaborately tooled both inside and out, in gold,* £28. 1795

One of Roger Payne's masterpieces—a binding over which he seems to have lingered with loving care, and which displays the finest inspiration of his art.

13635 SANFORD (F.) Genealogical History of the Kings of England, by Stebbing, folio, *plates, best edition,* FINE LARGE COPY *in russia extra, gilt edges, arms on the sides,* £7. 7*s* 1707

The binding is a little worn and damaged at the edges, but it is a charming example of Roger Payne's taste in "historical tooling." The arms on the side are those of Sir Richard Borough, added after 1813.

ROGER PAYNE—*continued.*

13636 TACITI OPERA, recognovit G. Brotier, 4 vols. 4to. BEST EDITION, *maps, fine copy in old calf gilt, by Roger Payne, with his bill,* £3. 10*s* *Paris*, 1771

13637 VASARI, Vite de' piu eccellenti Pittori, Scultori, e Architettori, 3 vols. royal 8vo. *woodcut portraits, large copy in russia extra, leather joints and gilt edges, richly gilt on the back,* £12. 12*s* *Fiorenza*, 1568

Walther, Baumgarten, Staggemeier, Mackinlay (1790-1820):

13638 ARANDA. Relation de la Captivité du Sieur Emanuel d'Aranda, ou sont descriptes les miseres, les ruses, et les finesses des Esclaves & des Corsaires d'Alger, 12mo. *red morocco, gilt edges, from the Beckford library,* £3. 10*s* *Paris*, 1657

13639 AYEEN AKBERY, or the Institutes of the Emperor Akber, translated from the original Persian (of Abul Fazel) by Francis Gladwin, 3 vols. roy. 4to. LARGE PAPER, *the historian Gibbon's copy, in red morocco, gilt edges, from the Beckford library,* £12. 12*s* *Calcutta*, 1783-86

13640 BEROALDE DE VERVILLE (F.) LE MOYEN DE PARVENIR 16mo. *the edition of* 439 *pages (that considered as belonging to an Elzevir collection), fine copy in blue morocco, leather joints, gilt edges, from the Beckford library,* £3. 3*s*
Imprimé cette année (Hollande) s. d. (circ. 1655-60)

Very rare, especially in good condition. The binding is like Roger Payne's.

"Cette jolie édition est celle qu'il convient de placer dans la collection elzévirienne."—*Willems.*

13641 BOYER DE PETIT-PUY (P.) Relation le tout ce qui s'est fait et passé au Voyage que M. de Bretigny fit à l'Amerique Occidentale [avec Dictionnaire de la Langue Galibienne], 12mo. *old red morocco, from the Beckford library,* £16. 16*s*. *Paris*, 1654

VERY RARE and little known. The last chapter of the book contains a "Relation de ce qui se passa au voyage que le Baron de Dormelles fit faire à l'Amérique."

13642 DU VERDIER, Le Voyage de France dressé pour la commodité des François & estrangers, avec une description des chemins, 12mo. *red morocco extra, gilt edges, from the Beckford library,* 24*s* *Paris*, 1673

13643 FACETIÆ FACETIARUM hoc est Joco-Seriorum Fasciculus novus, *red morocco extra, leather joints, gilt edges (by Staggemeier), from the Beckford library,* £9. *Pathopoli [Elzevier]*, 1647

A very interesting little volume, "de Peditu," "de Mulieribus," "de Osculis," "de Virginibus," etc. with curious German rhymes and proverbs interspersed.

13644 GONZALEZ DI MENDOZZA (Giouanni) Historia del gran Regno della China, 12mo. *red morocco, silk linings, gilt edges, from the Beckford library,* 36*s* *Vinegia*, 1587

13645 HERODOTE, Histoire d', traduite [par P. H. Larcher], 9 vols. 4to. LARGE PAPER, *blue morocco extra, gilt edges, with H. Walther's ticket,* £6. 10*s* *Paris*, 1802

Cost Mr. Beckford £25. 4*s*.

WALTHER, BAUMGARTEN, STAGGEMEIER, MACKINLAY—*continued.*

13646 JAMBLICHUS de Vita Pythagorica, *Gr. et Lat.* Kusteri aliorumque animadversionibus adjecit suas Theoph. Kiessling, 2 vols. in 1, 8vo. VELLUM PAPER, *H. Drury's copy, in red morocco extra, gilt edges, from the Beckford library,* £3. 13*s* 6*d* *Lipsiæ,* 1815-16

13647 LA NEUVILLE (M. de) Relation curieuse et nouvelle de Moscovie, 12mo. LARGE PAPER, *red morocco, gilt edges, from the Beckford library,* £3. 16*s* *Paris,* 1698

13648 LE COMTE (F.) Cabinet des Singularitez d'Architecture, Peinture, Sculpture et Graveure, 3 vols. 12mo. *frontispieces, red morocco extra, gilt edges, from the Beckford library,* £2. *Brusselles,* 1702

13649 LOSA (Francis) Holy Life of Gregory Lopez, a Spanish Hermite in the West Indies, 12mo. *blue morocco, gilt edges, scarce,* £4. 10*s* 1675

Gregorio Lopez went to New Spain about 1560 or 1561, and died there in 1596.

13650 MORIZ (Carl Ph.) Reisen eines Deutschen in England, 1782, 12mo. *frontispiece by Chodowiecki, blue morocco extra, gilt edges, from the Beckford library,* 16*s* *Berlin,* 1785

13651 PARNASSO ITALIANO, ovvero raccolta de' Poeti classici Italiani, 56 vols. 12mo. *several hundreds of vignettes, beautiful copy in red morocco extra, gilt edges,* £8. 8*s* *Venezia,* 1784-91

This is like the binding and tooling of Roger Payne, although it is difficult to conceive of him producing a uniform set of fifty-six volumes.

13652 TASSO, Gerusalemme Conquistata, 18mo. *citron morocco extra, gilt edges,* RARE, £4. 4*s* *Venetia,* 1609

13653 THOMSON (James) Works, with the Life of the author by Patrick Murdoch, 3 vols. 8vo. *portrait and plates by T. Cook, red morocco extra, gilt edges,* £10. 1788

13654 TIGHE (Mrs.) Psyche, or the Legend of Love, 12mo. FIRST EDITION, *of which only* 100 *copies were printed for presents, red morocco, gilt edges,* £2. 2*s* 1805

Charles Hering (*about* 1790-1820):

13655 LUCRETIUS, cum Notis et Commentariis Wakefield et Bentleii, 4 vols. folio, LARGE PAPER, *portrait, purple morocco, inside tooled borders, with joints, gilt edges, in Roger Payne's style,* £5. 1796-97

13656 FULLER (Thomas) History of the Worthies of England, folio, *portrait, russia extra, leather joints and gilt edges, in Roger Payne's style,* £5. 15*s* 1662

With the rare leaf of dedication to the king from "the Author's orphan John Fuller."

13657 CIEÇA DE LEON (Pedro) Parte primera de la Chronica del Peru, 12mo. *woodcuts, with the rare folding woodcut map, autograph of W. Drummond of Hawthornden on title and last leaf, fine copy in red morocco, leather joints, gilt edges, with C. Hering's ticket, scarce,* £10. 10*s* *Anvers, Juan Bellero,* 1554

13658 [TANSILLO (Luigi)] Stanze Amorose sopra gli Horti delle Donne et in Lode della Menta. La Caccia d'Amore del Bernia. Quarantadui Stanze in materia d'Amore, 12mo. *woodcuts, fine*

CHARLES HERING—*continued.*

copy in citron morocco extra, joints, silk linings, gilt edges, with C. Hering's ticket, £7. 7*s* *Venetia,* 1574

The first Poem in the volume is the well-known work "IL VENDEMMIATORE," which was naturally placed in the Index as an infamous and dangerous production. It is a light and elegantly written poem on a subject which is banished from the domain of all honest literature.

13659 [WORCESTER (Marquis of)] A Century of the names and scantlings of such Inventions as at present I can call to mind to have tried and perfected, 12mo. *red morocco extra, leather joints, gilt edges,* £4. 4*s* 1663

FIRST EDITION of a famous book, supposed to contain the original ideas that have since been developed in the steam-engine, the revolver, the balloon, and many other triumphs of science.

C. Kalthoeber (*about* 1790-1820):

13660 BAFFO (Giorgio) Raccolta universale delle OPERE, 4 vols. sm. 8vo. *portrait, very fine copy in red morocco extra, gilt edges, from the Beckford library, rare,* £12. 12*s* *Cosmopoli,* 1789

These works of Baffo (designated "le rimeur le plus obscene et le plus sale de son temps") were privately printed for presents at the expense of the Earl of Pembroke.

13661 BENZONI (G.) Historia del Mondo Nuovo, 12mo. *woodcuts, beautiful copy in red morocco extra, gilt edges, by Kalthoeber, with his ticket,* £5. *Venetia,* 1572

13662 BLORE (T.) History of the Manor and Manor-House of South Winfield, 4to. LARGE PAPER, *proof plates, red morocco extra, leather joints, gilt edges, with Kalthoeber's ticket,* £8. 1793

13663 CHARLES I. A TRVE RELATION AND IOVRNALL, of the manner of the Arrivall, and magnificent Entertainment giuen to the High and Mighty Prince Charles . . . by the King of Spaine, sm. 4to. LARGE PAPER, *MS. Notes by Mr. Beckford, red morocco extra, leather joints, gilt edges, with Kalthoeber's ticket,* £8. 8*s* 1623

13664 CORREA DA SERRA, Collecçao de livros ineditos de Historia Portugueza dos reinados de Joaõ I, Duarte, Affonso V, e Joaõ II, Vols. I-III, roy. 4to. LARGE PAPER, *fine copy in russia extra, gilt edges, leather joints,* £1. 16*s* *Lisboa,* 1792

13665 DOUGLAS (J.) NÆNIA BRITANNICA, royal folio, LARGE PAPER, *plates, beautifully* COLOURED, *fine copy in russia, borders of gold, leather joints, gilt marbled edges, by Kalthoeber,* £15. 1793

13666 DUMONT. Mémoires historiques sur la Louisiane . . . depuis 1687 jusqu' à present . . . l'origine et la religion des Sauvages . . . composés sur les mémoires de M. Dumont par M. L. L. M. [l'Abbé Le Mascrier], 2 vols. 12mo. *map and plates, red morocco extra, leather joints, gilt edges, with Kalthoeber's ticket, from the Beckford library,* £4. 4*s* *Paris,* 1753

This is the natural sequel to Joutel's account of the Mississippi voyages of Cavelier de la Salle.

13667 EDWARDS (George) Natural History of uncommon Birds, and of some other rare and undescribed animals, 4 parts; Gleanings of Natural History, 3 parts; together 7 vols. 4to. *text in English and French, with* 362 *finely coloured plates, fine copy of the original edition in green morocco extra, leather joints and gilt edges,* £8. 8*s* 1745-64

C. KALTHOEBER—*continued.*

13668 [FREJUS (R.)] Histoire de Muley Arxid, Roy de Tafilete, Fez, Maroc, & Tarudent, avec la relation d'un Voyage fait en 1666 vers ce prince et Lettre en Response à plusieurs questions sur son païs, 3 vols. in 2, 12mo. *portrait, fine copy in red morocco, leather joints, gilt edges, by Kalthoeber, with his ticket,* £3. 13*s* 6*d*
Paris, 1670

13669 [FULLER (Thomas)] Anthologia or the Speach of Flowers, partly morall, partly misticall, *engraved and printed titles*—Ornithologie or Speech of Birds, 2 vols. in 1, 16mo. *fine copy in calf extra, gilt edges, with Kalthoeber's ticket, from the Beckford library,* £6. 6*s* 1655

Mr. Huth's copy is imperfect, wanting the Ornithologie which the compiler of the Huth catalogue fancied had not appeared till 1663 in the company of the Anthologia. On a leaf facing the text, which serves as a bastard title between the epistle dedicatory and the text, we find an intitulation which proves that the Ornithology is an integral portion of the book. This leaf, as well as the *printed* title of the Anthologia, is also wanting in the Huth copy.

13670 GLENBERVIE (Sylvester Douglas Lord) Abstract of the Evidence taken or to be produced in the service of Lord Glenbervie as Heir-Male of Rev. J. Douglas next Brother of William IX Earl of Angus, 4to. *sarcastic MS. note by Mr. Beckford, citron morocco extra, gilt edges, from the Beckford library,* £4.
Edinb. 1815

Privately printed for presents only.

13671 GRAHAM (J. A.) Descriptive Sketch of the present State of Vermont, 8vo. FINE PAPER, *portrait and woodcut vignette, by Austin, red morocco, leather joints, gilt marbled edges, with Kalthoeber's ticket, from the Beckford library, Hamilton Palace,* £3. 5*s* 1797

13672 GUMILLA (Joseph) Histoire naturelle, civile, et geographique de l'Orenoque, 3 vols. 12mo. *large folding map and 2 plates, red morocco extra, gilt edges, from the Beckford library, Hamilton Palace,* £3. 3*s* *Avignon*, 1758

13673 HERVEY (Jas.) Meditations and Contemplations, 2 vols. roy. 8vo. *Heptinstall's fine edition, portrait and plates, fine copy in old English blue morocco, gilt edges, tooled backs, apparently by Kalthoeber, from the Beckford library,* £3. 8*s* 1796

A beautiful binding, more suited to Hervey's flowery language than to his sepulchral subject.

13674 LE GRAND D'AUSSY, Histoire de la Vie privée des Français, 3 vols. 8vo. FINE PAPER, *red morocco extra, leather joints, gilt edges, with Kalthoeber's ticket, from the Beckford library, Hamilton Palace,* £5. 5*s* *Paris*, 1782

13675 LA SERRE (Sieur de) THE MIRROUR WHICH FLATTERS NOT, transcribed English from the French by T. C. 12mo. *frontispiece and plates by J. Payne, blue morocco extra, leather joints, gilt edges, by Kalthoeber, from the Beckford library, Hamilton Palace,* £4. 15*s* 1639

This curious book was dedicated by the French author to Charles I and Henrietta Maria. The translator, some of whose own compositions in verse, at the end of the book, are signed "Thomas Carey," seems to have done his work while prisoner in the Tower in 1638.

C. KALTHOEBER—*continued.*

13676 LUCAIN, LA PHARSALE, par M. de Brebœuf, 12mo. FINE PAPER, ILLUSTRATED *with plates by H. de Brugghe, red morocco extra, borders of gold, tooled leather joints, gilt edges, by Kalthoeber, from the Beckford library*, £20. *Leide, J. Elsevier*, 1658

It is well known that a variation exists with regard to the titles of this edition. In the present there is no printed title, but there is a second engraved one in which there is a figure of Bellona, whose shield held forward serves as a cadre for the title "La Pharsale de Lucain," engraved by H. de Brugge.

13677 MAGAILLANS (Gabriel de) Nouvelle Relation de la Chine, traduite en François par le Sr. B[ernou], 4to. *plan of Pekin, blue morocco extra, gilt edges, with Kalthoeber's ticket, from the Beckford library, Hamilton Palace*, £6. 6*s* *Paris*, 1689

Gabriel de Magalhaens spent thirty-seven years in China, and was in high credit with the Emperor when he died in 1677. The original Portuguese of his Memoirs has never been printed. It was brought to France by the celebrated Jesuit Couplet, and this translation or compilation was made at the request of Cardinal d'Estrées.

13678 MANTEGAZZA (S.) Relatione tripartita del Viaggio di Gierusalemme, sm. 4to. *very fine copy in russia extra, leather joints, gilt marbled edges, with Kalthoeber's ticket*, £4. 10*s* *Milano*, 1616

An interesting volume full of curiously minute information. The author started on his pilgrimage to the Holy Land, from Milan, in 1600.

13679 MARTIAL DE PARIS. LES VIGILLES DU ROY CHARLES ou est cōtenu cōment il conquist Frāce sur les ANGLOYS La duchie de normēdie et la duchie de guiēne et des nobles cōquestes et vaillāces qui furent faictes . . . small 4to. lettres gothiques, *woodcuts, red morocco extra, silk linings, gilt edges*, EXTREMELY RARE, *from the Beckford library, Hamilton Palace*, £30.

Paris par la veufue feu Jehan Trepperel et Jehan Jehannot, s. d. [*circ.* 1525]

This rare volume is entirely in verse, of varying metres. Martial's account of the *bergerelle de laage de dix huyt ans quon nommoit Jehanne la pucelle*, and his relation of Talbot's hurrying from the hearing of mass to the scene of battle where he perished, are amongst the most interesting parts of the book. As Martial was born about the time when the Maid of Orleans made her appearance on the stage of history, and as he was a public functionary in Paris for half a century, he had plenty of authority for the facts of his *Vigilles*.

13680 MARTYN (Thomas) English Entomologist, exhibiting all the Coleopterous Insects found in England, royal 4to. 42 *coloured plates, fine copy in red morocco extra, with broad borders of gold*, £4. 4*s* 1792

13681 [MIRABEAU (Comte de)] Errotika Biblion, 8vo. FINE PAPER, *MS. Note by Mr. Beckford, red morocco extra, gilt edges, from the Beckford library, Hamilton Palace*, £6. *Rome*, 1783

VERY RARE genuine edition, of which only a few copies were printed for presents.

13682 SECUNDUS. Kisses: a poetical translation of the Basia of Joannes Secundus Nicolaius, with the original Latin, roy. 8vo. LARGE PAPER, *frontispiece and portrait by Bartolozzi, red morocco extra, gilt edges*, £7. 1778

J. Mackenzie:

13683 BAKER (Henry) Medulla Poetarum Romanorum, passages of the Roman poets, with translations in English verse, 2 vols. 8vo. LARGE PAPER, *citron morocco extra, gold borders, gilt edges*, £4. 4*s* 1737

Scarce on large paper.

13684 BOSCAN. Las Obras de Boscan y algunas de Garcilasso de la Vega, 12mo. *red morocco extra, gilt edges, with Mackenzie's stamp*, £4. *Antonio de Salamanca*, 1547

13685 BRIEGERI (Julii) Flores Calvinistici decerpti ex vita Roberti Dudlei Comitis Lecestriæ . . . Ioannis Calvini, Thomæ Cranmeri, Ioannis Knoxii, aliorumque protectorum & apostolorum sectæ Zwinglianæ & Calvinianæ in Anglia, Scotia, Gallia, Belgio, & Germania, 12mo. *fine copy in blue morocco extra, gilt edges, with Mackenzie's stamp, from the Beckford library*, £5. *Neapoli*, 1585

A rare book, summing up all the vile and criminal offences which had been laid to the charge of Dudley, Henry VIII, Anne Bullen, Calvin, Beza, Knox, and others, in language so ferociously abusive and straightforward, that it is not wonderful if but few copies survive.

13686 CANONHERII (P. A.) illustrium Epitaphiorum et præclarissimarum totius Europæ Civitatum Flores, 12mo. *fine copy in red morocco, gilt edges, with Mackenzie's stamp*, £2. 2*s* *Duaci*, 1636

13687 FEDRICI (Cesare de i) Viaggio nell' India Orientale et oltra l'India, 12mo. *olive morocco extra, gilt edges, leather joints and broad borders of gold inside, with Mackenzie's stamp, from the Beckford library*, £12. 12*s* *Venetia*, 1587

EXTREMELY RARE, and of high intrinsic value. Cesare dei Federici, or as he is called in the old English translation, Cæsar Frederick, spent eighteen years in the east, the greater part of the time in India and Burmah, and accommodated himself so well to the habits of the various nations he met with that he attained to a knowledge of their condition, customs and languages, which few travellers have ever equalled. He left Venice in 1563 and returned in 1581.

13688 FORBES (James) Oriental Memoirs, letters written during seventeen years' residence in India, with observations on Africa and America, 4 vols. roy. 4to. *beautiful plates, those of Natural History coloured, green morocco super extra, inlaid with red leather, gilt copy*, £10. 1813

13689 HISTOIRE veritable du Calvinisme, ou memoires historiques touchant la Reformation opposés à l'Histoire du Calvinisme de M. Maimbourg, 12mo. *red morocco extra*, EDGES UNCUT, £10. 10*s* *Amsterdam, avec la sphère*, 1683

An anonymous work by a learned and able Huguenot, whose language is as temperate as it is firm.

13690 HOFFERI (J.) Icones Catecheseos et virtutum ac vitiorum illustratæ numeris, 12mo. *numerous woodcuts, chiefly of Biblical stories, morocco extra, gilt edges, with Mackenzie's stamp, from the Beckford library, Hamilton Palace*, £6. 6*s* *Vitebergæ*, 1557

First edition of a set of cuts by the Wittenberg artist, D. B., whose initials, with the date 1557, appear on the picture of the attempted rape on Joseph by Potiphar's wife.

J. Mackenzie—*continued*

13691 MANDEVILLE. Liber pns cui' auctor fert' iohanes de mādeuille . . . agit de diuers' patriis regionibz puinciis & insul' Turchia armenia maiore & mīore egipto libia bassa & alta suria arabia psia caldea tartaria india . . . sm. 4to. *fine copy in red morocco extra, gilt edges, with Mackenzie's stamp*, £9. 9*s*
(*Venet. circ.* 1480)

This is the edition in 61 leaves, 33 lines in a page, which Panzer believed to have been printed by Thierry Martens at Alost, but which was undoubtedly produced at Venice. The meaning of the colophon is this: "Where this book has been printed you may learn from the Venetian types themselves."

13692 MERAUDE (Noel de) Vie admirable de S. Brigide, vierge taumaturgue, fondatrice des monastères des Religieuses de l'Ordre de S. Augustin aux Royaumes d'Hibernie, 12mo. *portrait, fine copy in blue morocco, gilt edges, with Mackenzie's stamp, from the Beckford library*, £7. 10*s* *Tournay*, 1652

An extremely rare life of the Irish Saint Bridget, unknown to Lowndes.

13693 Messinghami (T.) Florilegium Insulæ Sanctorum, seu Vita et Acta Sanctorum Hiberniæ, quibus accesserunt S. Patricii Purgatorium, S. Malachiæ Prophetia de summis Pontificibus aliaque sm. folio, *very fine copy in brown morocco extra, borders of gold, gilt edges, with J. Mackenzie's stamp, from the Beckford library, Hamilton Palace*, £4. 10*s* *Paris*, 1624

A rare volume, especially when in such fine condition as this copy.

C. Smith:

13694 Lasso de la Vega (Garci) Works, translated into English verse, with a life of the author by J. H. Wiffen, sm. 8vo. *portrait of Garcilaso by Parez, and several elegant woodcut vignettes on India paper by S. Williams, blue morocco extra, gilt copy, from the Beckford library*, 36*s* 1823

13695 JAMES I. Apologie pour le Serment de Fidelité que le serenissime Roy de la Grand' Bretagne requiert de tous ses Sujets . . . premierement mise en lumiere sans nom, maintenant reconue par l'auteur . . . Jacques par la grace de Dieu Roy de la grand' Bretagne . . . 12mo. *beautiful portrait of James I by De Leu, blue morocco extra, gilt edges, from the Beckford library*, £5. *Jean Norton*, 1609

Dedicated to the Emperor and the other princes of Christendom. This French translation being made only for circulation on the Continent, especially amongst men of hostile opinions, suffered the usual fate of such books, and is now excessively rare. The King's definition of the term Puritan, which is given here, is not included in the published English text.

13696 MOLIÈRE, Œuvres de, 6 vols. in 3, 18mo. *portrait and plates by J. Punt, fine copy in red morocco extra, gilt edges*, £21.
Amst. 1765

A charming edition, with regard as well to its typographical execution as to the prettiness of the illustrations and the attractiveness of the binding. The plates were re-engraved by N. Franckendaal.

Thomas Gosden:

13697 DANIEL (W. B.) Rural Sports, 3 vols. roy. 8vo. *numerous plates after Gilpin and others, by John Scott, fine impressions,*

russia extra, joints, backs and sides tooled with figures of hounds, huntsmen, etc. by T. Gosden, £7. 10*s* 1803

A fine specimen of the "sporting" school of binding.

J. Rodwell:

13698 [Du Four de La Crespelière (I.)] Commentaire sur l'Ecole de Salerne [*en vers*, avec le texte Latin, et avec l'Ouromantie, Scatomantie et Hydromantie, *en prose*], 12mo. *citron morocco extra, tooled leather joints, gilt edges, by Rodwell, rare*, £5. 5*s* *Paris*, 1672

Charles Lewis:

13699 APICIUS in Re Quoquinaria, small 4to. **Editio Princeps** (*with date*), *woodcuts, Printer's device on title, olive morocco extra, gilt edges*, rare, *from the Beckford library*, £3. 15*s* *Mediolani, G. Signerre*, 1498

13700 Bartholinus (Casp.) de Tibiis Veterum, 18mo. *plates, calf extra, gilt edges, from the Beckford library*, 24*s* *Amst.* 1679

13701 THE BOOKE OF COMMON PRAIER and administration of the Sacramentes, and other rites and ceremonies of the Churche; after the vse of the Churche of Englande, sm. folio, black letter, *title printed in red and black within woodcut borders, large and sound copy in olive morocco extra, gilt edges*, £84.

[On title:] *Londini, in officina Richardi Graftoni . . .* MDXLIX *mense Martii*

[At end:] *mense Iunii* MDXLIX (1549)

Edward the Fifth's first Common Prayer. In any shape or sort the book is a very uncommon one; but when the copy is perfect, large, and healthy, like this one, it is indeed a rarity which many of the richest booklovers might covet in vain. The royal order printed on the last page regarding the price of the book was an expedient which some of the new-booksellers of the present day would like to see repeated, with the substitution of *under* for *above*. "No maner of persone shall sell the present Booke vnbounde aboue the price of two shillynges and two pence. And bounde in Forell for ii*s*. x*d*. and not aboue. And the same bounde in Shepes Lether for iii*s* iii*d* and not aboue. And the same bounde in paste or in boordes, in Calues Lether, not above the price of iiii*s*. the pece."

13702 BRATHWAIT (Richard) Barnabæ Itinerarium, or Barnabee's Journal . . . edited from the first edition by Joseph Haslewood, 2 vols. in 1, 16mo. *Haslewood's own copy with proof-leaves, and double states of the etchings, olive morocco extra, gilt edges*, £5. 1818-20

13703 COLLINS (Arthur) Historical Collections of the noble families of Cavendishe, Holles, Vere, Harley, and Ogle, with the lives of

CHARLES LEWIS—*continued.*

the most remarkable persons, folio, *numerous fine large portraits engraved by Vertue, orange morocco extra, gilt edges*, £13. 1752

Very rare on Large Paper. The two leaves of addenda afterwards printed are not included here.

13704 CORNAZANO (Antonio) Sonetti e Canzone, 12mo. *title printed in Gothic in red ink within a border, the text in Roman letters, fine copy in red morocco extra, gilt edges, scarce, from the Beckford library*, 36*s* *Venetia*, 1503

13705 CORNAZANO (Antonio) Opera noua . . . ī terza rima: la ql tratta. De modo regēdi. De motu Fortūe. De ītegritate rei Militaris: & qui in re militari Imperatores excelluerint . . . 12mo. *woodcuts, red morocco extra, gilt edges, scarce, from the Beckford library*, £2. 16*s* *Venetia*, 1518

The large woodcut on the title, representing Cornazano delivering his precepts to the young Alfonso of Ferrara, is signed with the initials E. A.

13706 COVERT (Captaine Robert) True and almost incredible Report of an Englishman that (being cast in the good ship called the Assension in Cambaya, the farthest point of the East Indies) travelled by Land thorow many unknowne Kingdomes and great Cities . . . with a Discovery of a great Emperour called the Great Mogoll, a Prince not till now knowne to our English Nation, sm. 4to. black letter, *very large and fine copy, all the bottom margins uncut, in red morocco extra, gilt edges, very scarce*, £16. 16*s* 1631

13707 DOLEMAN (R.) A Conference about the next Succession to the Crown of Ingland, 2 parts in 1, 12mo. *with the rare Genealogical Table, fine copy in blue morocco extra, silk linings, gilt edges, from the Beckford library*, £25.

Imprinted at N. with Licence, 1594

EXCESSIVELY RARE in this condition, having been so rigorously suppressed that it was made High Treason even to possess a copy. The real authors were Robert Persons the Jesuite, Cardinal Allen and Sir F. Englefield, and the Printer was hung, drawn and quartered.

No copy containing the original folding table has appeared for many years in the market, that being usually deficient altogether, or supplied by the reprint.

13708 DRUDONIS (H.) Practica Artis Amandi et alia ejusdem materiæ, 18mo. *engraved title dated* 1652, *printed title* 1651, *calf extra, gilt edges, from the Beckford library*, £2. 10*s* *Amst.* 1652

Portion of this curious volume is a reprint of the Eurialus and Lucretia of Æneas Sylvius.

13709 [DU FAIL (Noel)] Baliverneries ou Contes nouveaux d'Eutrapel autrement dit Léon Ladulfi, 16mo. *citron morocco super extra, gilt edges, sides and back covered with gold tooling of flowers, copied by C. Lewis from a Book bound for Marguerite de Valois, from the Beckford library, scarce*, £12.

Paris, 1548—*reprinted at Chiswick*, 1815

Only 100 copies of this elegant little volume were printed.

13710 FABLIAUX ET CONTES des poetes Francois des XI, XII, XIII, XIV, et XV Siècles, par Barbazan, nouvelle edition par Méon,

CHARLES LEWIS—*continued.*

4 vols. 8vo. **Grand Papier de Hollande,** *double proofs of the plates, beautiful copy in olive morocco extra, gilt edges,* £12.
Paris, 1808

13711 FRANCK (Richard) Northern Memoirs calculated for the Meridian of Scotland . . . to which is added the contemplative & practical Angler, 12mo. *russia extra, gilt edges,* £10. 10*s* 1694

13712 GAGE (John) History and Antiquities of Hengrave in Suffolk, impl. 4to. LARGE PAPIER, *proof impressions on India Paper of the numerous plates, green morocco extra, gilt edges,* £6. 6*s* 1822

13713 GALARDI (M. de) Raisons d'Estat et Reflexions politiques sur l'Histoire et Vies des Roys de Portugal, 18mo. *frontispiece, red morocco extra, gilt edges, from the Beckford library, Hamilton Palace,* £1. 12*s* *Liege,* 1670

13714 [GIOVANNI DEL PLAN CARPIN] OPERA DILETTEVOLE da intendere, nella qual si contiene doi Itinerarij in Tartaria, per alcuni Frati . . . non più uulgarizata, 12mo. *woodcut of a Mongolian warrior on the title page, blue morocco extra, gilt edges, from the Beckford library,* £18. 18*s*
Vinegia, Giouan' Antonio de Nicolini da Sabio, 1537

VERY RARE. FIRST EDITION of the account of Giovanni del Plan Carpin concerning his embassy from the Pope to the successor of Chingiz Khan (A.D. 1246-47); full of curious and authentic information about the Mongolian Empire in its full extent, and the subjugated or tributary nations. Of the Chinese he says that "better artificers could not be found in the world, in whatever labour their skill be exercised. Their land is most rich in corn, wine, gold, silk, and other things." The work had already been extracted in the Speculum of Vincent de Beauvais, but this rare little volume (afterwards reprinted by Ramusio) was virtually the first complete publication of the narrative, and the best until the *Société de Geographie* printed the original Latin text in 1839.

In the series of mediæval historical travels from Europe into and through Asia, in which Marco Polo and Mandeville are included, the expedition of Giovanni del Plan Carpin takes the first place.

13715 GIOVIO (Paolo) Libro de' Pesci Romane, tradotto da Carlo Zancaruolo, sm. 4to. *fine copy in olive morocco extra, gilt edges,* £3. 3*s* *Venetia,* 1560

In this very rare little volume is the curious and facetious story of the Testa di Ombrina, (halibut's head and shoulders) sent as a present from hand to hand until it reached the famous Courtezan Signora Imperia.

13716 GIOVIO (Paulo) Operetta dell' Ambascieria de Moschoviti, nella qual si narra il sito della prouincia di Moschouia, gli costumi, etc. 1545—SYMEONI (Gabriello) Commentarii sopra . . . alla tetrarchia di Vinegia, di Milano, di Mantova, et di Ferrara, 1548—CONTARINO (Gasparo) la Republica e i Magistrati di Vinegia, 1545—3 vols. in 1, 12mo. *ruled throughout with red ink, maroon morocco extra, gilt edges,* £3. 16*s* *Venet.* 1545-48

13717 GUILLIM (John) Display of Heraldry, sixth [and best] edition, with large additions, 2 vols. in 1, stout folio, *numerous fine copper-plate portraits and several hundred woodcuts, russia extra, gilt edges, broad borders of gold,* £7. 17*s* 6*d* 1724

CHARLES LEWIS—*continued.*

13718 HEDLINGER (Chevalier) Œuvre . . ou Recueil des Medailles de ce celebre artiste . . accompagnées d'une explication historique et critique, et précédees de la vie de l'auteur, par Chretien de Mechel, 2 vols. in 1, folio, *fine impressions of the beautiful engravings by C. de Mechel, blue morocco extra, leather joints, gilt edges, from the Beckford library, Hamilton Palace,* £7. 7*s*
Basle, 1776-78

13719 ISOCRATES, nvper accvrate recognitvs et auctvs. Isocrates, Alcidamas, Gorgias, Aristides, Harpocration, *Græce, Venetiis, Aldus*, 1534—Georgii Gemisti, qui & Pletho dicitur, de iis quæ post pugnam ad Mantineam gesta sunt per capita tractactio; Herodiani libri octo; enarratiunculæ antiquæ & perbreues in totum Thucydidem, *ib.* 1503—2 vols. in 1, folio, LARGE PAPER, *very fine copies in citron morocco, gold tooling, leather joints, vellum fly-leaves, gilt gaufré edges, from the Beckford library, Hamilton Palace,* £12.

13720 JAUBERT (P. Amedée) Voyage en Arménie et en Perse, 1805-6, 8vo. VELLUM PAPER, *with map and double set of plates (India proofs and lettered), red morocco extra, gilt edges,* £3. 8*s*
Paris, 1821

Presentation copy to Langlès, with author's autograph inscription.

13721 LASCARIS (Constantini) Erotemata . . De Iris græcis ac diphthōgis et quēadmodū ad nos ueniāt . . *Græce et Latine*, sm. 4to. *olive morocco extra, gilt edges,* £5.
Venetiis, Aldus Manucius Romanus, 1494

FIRST BOOK PRINTED BY ALDUS; without the Appendix of 26 leaves with which it was issued in 1495. With that Appendix it was the third book published by the great scholar-typographer.

13722 [MAIDMENT (J.) AND R. PITCAIRN], Nugæ derelictæ, quas colligerunt (*sic*) J. M. & R. P., 18 pieces in 1 vol. roy. 8vo. *frontispiece, a complete Collection of the* 18 *Tracts on the History and Antiquities of Scotland, of which only* 6 *complete copies are known (see Mr. Pitcairn's autograph note at end), maroon morocco extra, gilt edges, with Nicolas Arms in gold on sides, from the Beckford library, Hamilton Palace,* £27. *Edinb.* 1822

13723 MARTIALIS Epigrammata, 12mo. THICK PAPER, *with illuminated initials, fine copy in red morocco extra, dentelle borders of gold, gilt edges, from the Beckford library, Hamilton Palace,* £28. *Venetiis, Aldus*, 1501

Very rare in this state.

13724 MEGISERI (Hieronymi) Icones & Vitæ Paparum, 12mo. *numerous woodcut portraits and coats of arms, red morocco, gilt edges, from the Beckford library,* £4. 4*s* *Francof.* 1602

13725 MOSES (Henry) Collection of Vases, Altars, Pateræ, Tripods, Candelabra, Sarcophagi, etc. 4to. ORIGINAL EDITION, *fine impressions of the* 170 *plates, orange morocco super extra, covered with gold tooling, tooled leather joints, gilt edges,* £8. 1814

13726 TRAICTEZ SINGULIERS . . . les trois comptes intitulez de Cupido et de Atropos dōt le premier . . . par Seraphin . . . le second et tiers de linuention de maistre Jehan le maire . . . les

Epitaphes . . composees par George Chastelain , . . le tēple de Mars faict & cōpose p. J. Molinet. Plusieurs Chantz royaulx, Balades, Rondeaux, et Epistres composés par . . Guillaume Cretī . . . Apparition du feu mareschal de Chabānes faicte & composee par ledict Cretin, 12mo. lettres gothiques, *woodcuts, fine copy in red morocco extra, gilt edges, from the Beckford library, Hamilton Palace*, £25. *Paris, pour Galliot du Pre*, 1525

This rare volume is entirely in verse.

John Clarke:

13727 CICERO. In hoc volvmine haec continentvr. M. T. Cic. Officiorvm lib. III. Cato Maior, sive de senectvte. Laelivs, sive de Amicitia, Somnivm Scipionis ex vi. de Rep. excerptvm . . . . 12mo. **printed on vellum**, *with illuminated initials, beautiful copy in olive morocco extra, gilt and goffered edges, lined with crimson morocco, the sides, back and insides richly covered with gold tooling in a sixteenth-century style, from the Beckford library*, £84. *Venetiis, in aedibvs Aldi, et Andreae Asvlani*, 1517

13728 DANTE, la Divina Commedia, con note di P. Costa, 12mo. *frontispiece, green morocco extra, gilt edges*, 20*s* *Firenze*, 1830

13729 MIDDLETON (Thomas) Works, with notes by Alexander Dyce, 5 vols. 8vo. *portrait*, LARGE PAPER, *red morocco extra, gilt edges*, £16. 16*s* 1840

13730 APULEJO, DELL' ASINO D'ORO, traslatato da Messer Agnolo Firenzuola di Latino in Lingua Toscana, 4to. *with cut of the ass and arms of Lord Clanbrassil (this being his copy) illuminated in gold and colours, red morocco super extra, Harleian gold tooling, gilt marbled edges, from the Beckford library*, £12. 12*s* 1792

Of this volume only 25 copies were printed, at the expense of Mr. Stanley, Wogan Browne and Lord Clanbrassil. It is so extremely rare as to have been unknown to Brunet and Lowndes.

13731 SHAKESPEARE'S Works, edited by J. Payne Collier, 8 vols. 8vo. *portrait, dark olive morocco extra, gilt edges*, RARE, £9. 9*s* 1844

13732 SHAKESPEARE'S PLAYS and POEMS, with notes of various Commentators, a life of the poet, Malone's History of the Stage, etc. 21 vols. 8vo. *red morocco extra, gilt edges*, £28. 1821

13733 SONETTI E CANZONI di diversi antichi Autori Toscani, 12mo. *fine copy, olive morocco extra, gilt edges*, 32*s* *Firenze, P. di Giunta*, 1527

13734 TRUCCHI (F.) Poesie Italiane Inedite di dugento Autori, 4 vols. 8vo. *red morocco extra, gilt edges*, £5. *Prato*, 1846

Francis Bedford (1799-1883):

13735 BIBLIA, thet är, all then Helgha Scrifft pa Swensko, 6 vols. in 1, stout sm. folio, *numerous woodcuts, a singularly good copy in red morocco extra, gilt edges*, £50. *Tryckt i Vpsala*, 1540-40-41

VERY RARE in such condition; this being probably the best copy that exists outside of the Royal library in Stockholm. The woodcuts, one of which is signed M. B., appear to be imitated from Lucas Cranach and others.

FRANCIS BEDFORD—*continued.*

13736 BIBLIA THAD ER ÖLL HEILÖG RITNING, vtlögd a Norrænu, 3 vols. in 1, stout folio, **First Edition** *of the Norse or Icelandic Bible, with woodcuts, fine copy in brown morocco extra, gilt edges,* £90. *Prentad a Holum, ap Jone Jons syne,* 1584

A fine copy of this book is a singular rarity. The work is admirable and precious for many reasons. The translator was Gudbrand Thorlakson, Bishop of Holum in Iceland, the book was printed at his own private press, the woodcut decorations and capitals were cut by himself, and the result was a work not only rivalling technically the contemporary productions of Germany, but also taking high rank as a classic in the language it was written in.

13737 BOIARDO (Matteo Maria) Sonetti e Canzone, smallest 4to. *red morocco extra, gilt edges, the sides and back covered with rich gold ornamentation in the Italian style of the first half of the sixteenth century,* £12. 12*s* 1835

Only fifty copies of this edition were printed, all for distribution as presents.

This one is No. 30, and belonged to the great historian Macaulay, to whom it is inscribed on the back of the title by the editor Antonio Panizzi.

13738 BOSCAN, Obras de, y algunas de GARCILASSO DE LA VEGA, 12mo. *olive morocco extra, gilt edges,* £3. 3*s*
Leon, Juan Frellon, 1549

13739 BRANT (Sebastian) This present Boke named the SHYP OF FOLYS of the worlde was translated ī the College of saynt mary Otery in the counte of Deuonshire: out of Laten, Frenche, and Doche into Englysshe tonge by ALEXANDER BARCLAY Preste . . . M.CCCCC.viii, sm. folio, **First Edition,** *numerous woodcuts, five leaves in excellent facsimile, brown morocco extra, gilt edges, tooled after an English sixteenth-century pattern,* £60. *Rycharde Pynson,* 1509

13740 BRIDGEWATER TREATISES on the power, wisdom, and goodness of God (by Chalmers, Kidd, Roget, Buckland, Kirby, Prout, Bell and Whewell), 12 vols. in 11, 8vo. *a beautiful set in polished calf extra, gilt edges,* £4. 4*s* 1833, *etc.*

These treatises will always retain an historical interest, and can never lose their place as English classics ; although to our notions it seems absurd to have written elaborate works in proof of the power, wisdom, and goodness of a deity recognized beforehand as all-wise, all-good, all-powerful.

13741 CAMPANIUS *Holm.* (Thomas) Kort Beskrifning om Provincien Nya Swerige uti America, som nu förtjden af the Engelske kallas Pennsylvania, sm. 4to. *quite perfect, with all the maps and plates, fine copy in red morocco extra, gilt edges,* £16.
Stockholm, 1702

13742 CANCIONERO DE OBRAS DE BURLAS provocantes a risa, 12mo. *morocco extra, gilt edges,* £3. 3*s*
Madrid, por Luis Sanchez [*London,* 1841]

The original, printed in 1519, is unpurchasable.

13743 CHARTIER (Alain) LES FAICTZ ET DICTZ . . . Adiouste le Debat du gras et du maigre que nauroit encores este imprime, sm. folio, *fine copy in brown morocco extra, gilt edges,* £18.
Paris, Galliot du pre, 1526

FRANCIS BEDFORD—*continued.*

13744 CORYATS CRUDITIES hastily gobled vp in five Moneths trauells in France, Sauoy, Italy, Rhetia comonly called the Grisons country, Heluetia, alias Switzerland, some parts of high Germany and the Netherlands; Newly digested in the hungry aire of Odcombe . . . sm. 4to. *engraved and printed title encircled by a border containing several scenes of Coryat's adventures, plates, olive morocco extra, gilt edges, bound in the old English style of Queen Elizabeth's time,* £42. 1611

The printed title begins as follows; "THREE CRUDE VEINES . . ." and is followed by 151 pages preliminary to the body of the book. These 151 pp. contain all that is of value here, that is the sportive compositions of a considerable number of distinguished contemporaries (including Ben Jonson), who contributed what is called "the encomiastick and panegyrick verses of some of the worthyest spirits of this kingdom." They are chiefly in English, but comprise also some pieces in Latin, Greek, Spanish, Italian, Welsh, French, etc.

13745 DIAZ (Juan) Historia vera de morte sancti uiri Ioannis Diazii . . . per Claudium Senarclæum, et Christianæ Religionis Summa, cum præfatione M. Buceri, 12mo. *brown morocco extra, gilt edges,* £15. 1546

The excessive rarity of this Life of Diaz, the Spanish Reformer, murdered by his half-brother, is such that for many years its very existence was doubted.

It is reprinted in the Reformistas from the only copy which during a search of forty-five years Usoz and Wiffen had been able to procure.

It is supposed that Francisco de Enzinas (also called Duchesne and Dryander) wrote down or revised the narrative given by Senarclé who was an eye-witness of the murder.

13746 DUCHESNEI Historiae Normannorum Scriptores antiqui, res ab illis per Galliam, Angliam, Apuliam, Capuæ principatum, Siciliam & Orientem gestas explicantes, ab anno DCCCXXXVIII ad MCCXX, folio, **Large and Thick Paper,** *bound in blue morocco extra, gilt edges, the sides à la Boyer, the back à la Padeloup, the inside à la Derome,* £50. *Lutet. Paris.* 1619

13747 [ESCOBAR (Luys de)] LAS QUATROCIENTAS RESPUESTAS a otras tantas preguntas quel Illustrissimo señor don Fadrique enrriquez Almirãte de Castilla y otras personas, embiaron a preguntar en diuersas vezes al autor no nombrado, mas de que era frayle menor . . . 1550—LA SEGUNDA PARTE de las Quatrocientas respuestas en q se contienen otras quatrocientas respuestas a otras tantas preguntas . . . 1552—2 vols. folio, *brown morocco extra, gilt edges,* £63.

Valladolid, Francisco Fernandez de Cordova, 1550-52

VERY RARE, especially the second part, which was never reprinted. The *autor no nombrado* revealed his name acrostically on the back of fol. 135, Vol. I.

HASLEWOOD'S REPRINTS:

13748 MIRROR FOR MAGISTRATES, edited by Jos. Haslewood, 3 vols. sm. 4to. (*only* 150 *copies printed*), *red morocco extra, gilt edges,* £16. 16*s* 1815

13749 PAINTER (William) PALACE OF PLEASURE . . . from the edition of 1575, edited by Jos. Haslewood, 2 vols. sm. 4to. (*only* 165 *copies printed*), *red morocco extra, gilt edges,* £18. 1813

FRANCIS BEDFORD—*continued.*

13750 LESCARBOT (Marc) Histoire de la NOUVELLE FRANCE, contenant les navigations, découvertes, & habitations, faites par les François és Indes Occidentales & Nouvelle France, sousz l'avœu & authorité de noz Rois Tres-Chrétiens, & les diverses fortunes d'iceux en l'execution de ces choses, depuis cent ans jusques à hui, 3 *engraved maps folded, one of them a facsimile*—MUSES DE LA NOUVELLE FRANCE—2 vols. in 1, sm. 8vo. (12mo.), **First Edition** *of the two parts, fine copy in red* MOROCCO *extra, gilt edges,* £40.

Paris, Jean Milot [*on the title to the* Muses, *Millot*], 1609

"La première édition . . . . est fort rare, et on la recherche beaucoup en Amérique."—*Brunet.*

"Première édition fort rare, et tout aussi recherchée en Europe qu'en Amérique."—*Deschamps.*

13751 LORENZO DE' MEDICI, Poesie volgari, 12mo. *complete with the original sheet O in eight leaves (which was cancelled in most copies and reduced to six leaves for the purpose of suppressing objectionable matter), fine copy in olive morocco extra, gilt edges, ornamented in the style of Aldine bindings,* £10. *Vinegia,* 1554

13752 LYDGATE. Here endeth the BOOK OF THE LYF OF OUR LADY made by dan John lydgate monke of bury at thynstaunce of the moste crysten kynge kyng harry the fyfth, sm. folio, *some leaves supplied in facsimile, Herbert's copy with his autograph, brown morocco extra, gilt edges, by Bedford,* EXCESSIVELY RARE, £80.

Enpryntyd by Wyllyam Caxton (1484)

Only six copies are known, of which but two are perfect (which are in the British Museum and the Bodleian).

13753 MOLINA (Alonso de) Arte de la lengua Mexicana y Castellana, 12mo. *red morocco extra, gilt edges, in the Italian sixteenth-century style,* £52. 10*s* *Mexico, Pedro Ocharte,* 1571

EXCESSIVELY RARE; there being probably not above four perfect copies in existence.

13754 OVALLE (Alfonso de) Historica Relacion del Reyno de Chile, 4to. (or small folio), *with the map mounted on linen and all the plates and woodcuts, olive morocco extra, gilt edges,* £16. 16*s*

Roma, 1646

Very rare when quite perfect, as in the present instance.

13755 PETRARCHA (IL) [Sonetti et Canzoni in vita di Madonna Laura; Sonetti et Canzoni in morte di Madonna Laura; Triomphi; Aldo agli Lettori;] 4 parts in 1 vol. 12mo. *fine copy in brown morocco extra, gilt and marbled edges, ornamented in the Italian style of the first half of the sixteenth century,* £9.

Vinegia, Aldo, 1514

13756 ROIG (Jaume) LIBRE DE CŌSELLS: fet per lo magnifich mestre Jaume roig, los quals son molt profitosos y saludables axi peral regiment y orde d' bē viure com pa augmētar la duocio ala puritat y cōcepcio de la sacratissima verge Maria, 8vo. *a woodcut on the title, and another, which is full-page size, at the end, brown morocco extra, gilt edges,* £63. *Valencia, Francisco Diaz,* 1531

In all the large experience of the late Spanish collector Salvá, he never saw more than two perfect copies of this book. Even imperfect copies are extremely rare. "El frontis ó la lamina final faltan en general á los poquisimos existentes."

FRANCIS BEDFORD—*continued.*

13757 SHAKESPEARE'S Dramatic Works, sm. 8vo. *plates after Stothard*, PRINTED ON INDIA PAPER (*only* 50 *copies struck off*), *dark olive morocco, tooled sides, uncut, top edge gilt*, £12. 12*s*
Pickering, 1826

13758 SHAKESPEARE. POEMS: written by Wil. Shake-speare, Gent. 12mo. *with the very rare portrait by Marshall, fine copy in brown morocco extra, gilt edges, the sides covered with gold tooling in the Elizabethan style of ornamental binding*, £70.
Lond. Tho. Cotes, 1640

13759 SHELLEY (Percy Bysshe) Poetical Works edited by Mrs. Shelley, 4 vols. 12mo. *portrait, beautifully bound in citron morocco extra, gilt and marbled edges, in Roger Payne's style*, £10. 10*s* *Moxon*, 1839

13760 SHIRLEY (James) Dramatic Works and Poems, now first collected, with notes by William Gifford, and additional notes and some account of Shirley by Alexander Dyce, 6 vols. 8vo. *fine copper-plate portrait, beautiful copy in yellow calf extra, gilt edges, backs full gilt, with lettering-pieces of olive morocco*, £8. 8*s* 1833

A very elegant specimen of Bedford's calf work, ornamented in his eclectic style.

13761 SWEDBERG (Jesper) AMERICA ILLUMINATA, 12mo. *red morocco extra, gilt edges*, £10. *Skara*, 1732

A very rare book on the Swedish colony in Pennsylvania; also treating on the tribes of Indians who were in the proximity.

13762 STRADLINGI (Joannis) Epigrammatum libri quatuor, 12mo. *red morocco extra, gilt edges*, £10. *Londini*, 1607

RARE. Dent's copy sold for £21. 11*s* 6*d*. These pieces are highly interesting, being written to or upon the most distinguished men and women of the day, and containing references to contemporary matters. One epigram on Tobacco may be thus rendered—

He who sells smoke, by smoke should die, 'tis said;
The crazy buyer I would say instead.

The names of Drake, Frobisher, Hawkins, Burleigh, Sidney, Spencer, Raleigh are found here.

13763 TRAICTÉ DE LA JUSTICE DE DIEU et horrible Vengeance contre les Meurtres commis par les Princes, 12mo. *rare, red morocco, by Bedford*, £25. 1564

A copy of this rare Huguenot treatise is stated to have fetched 2000 fr. at a sale in Paris in 1878. It was printed secretly, without the name of either the author or the printer, or the place of impression. There is a motto on the title-page, taken from Deuteronomy, which runs thus—"Gens, louez le peuple de Dieu, car il vengera le sang de ses serviteurs et rendra la vengeance a ses adversaires." The skirmish, or massacre, of Vassy had just taken place, and the Duc de Guise was marked out for destruction by the Huguenots, as it actually happened in the following year. Who was the author? He may have been the great Theodore de Beze himself.

13764 SHAW (Henry) DRESSES and DECORATIONS of the MIDDLE AGES, from the Seventh to the Seventeenth Centuries, with Historical Descriptions, 2 vols. in 1, impl. to. 94 *coloured engravings, portraits, ornaments, etc.* **the Artist's own copy, Unique** *in the*

FRANCIS BEDFORD—*continued.*

perfection of its Illumination, to which Mr. Shaw gave years of minute labour, which extends even to the initial letters and small ornaments; bound by BEDFORD *in red morocco super extra, inlaid and highly gilt, with enamelled clasps and bosses, the edges beautifully decorated with painted scroll-ornaments, enclosed in blue morocco solander case,* £250. 1843

The engravings, large and small, amount to 224. One can hardly imagine, without seeing it, what manner of result has been achieved by Mr. Shaw's patient labour of love in the re-painting, re-illuminating, and finishing of his own chosen copy of the book. In every way this is a superb work of Art.

13765 THE DECORATIVE ARTS, Ecclesiastical and Civil, of the Middle Ages, impl. 4to. LARGE PAPER, **the Artist's own unique copy,** *the engravings coloured and illuminated to the highest degree of finish, in a style which is peculiar to this copy only, in a magnificent ornamental binding, olive morocco super extra, gilt edges, with mosaic ornaments of different coloured leathers inlaid on the sides, watered silk linings, by Holloway,* £120. 1851

13766 HANDBOOK OF THE ART OF ILLUMINATION as practised during the Middle Ages, folio, LARGE PAPER, 16 *large separate plates of Miniatures, with numerous Initial Letters and Ornaments, all executed in facsimile after the designs of illuminated MSS. in the very finest style of wood-engraving,* **the Artist's own copy, unique,** *containing a Duplicate set of leaves, in which all the engravings are coloured as Miniatures and illuminated in the style of the originals, with such care, finish, and beauty as to merit the name of Drawings, superbly bound in red velvet, with enamelled clasps and bosses, enclosed in a blue morocco solander case,* £63. 1866

——— these 3 Works **picked** and **UNIQUE** copies reserved by Mr. Shaw to the last day of his life, valued by the Artist at One Thousand Guineas, are sold together for £410.

The most magnificent efforts of modern binding that I have ever had. The "Dresses" and the "Handbook" are

Bedford's work, and splendid enough for an imperial library. The paintings on the gold edges and the enamelling of the metal plaques and clasps are simply perfection. The "Decorative Arts" was bound by Holloway in a mosaic style of the loveliest kind, adapted from sixteenth-century specimens, and is not unfit to rank with the other two. It is added here so as not to break the series of special copies.

Wright:

13767 BOSCAN, Obras . . . y algunas de GARCILASSO DE LA VEGA, 12mo. *citron morocco extra, gilt edges*, £2. 12*s* 6*d* *Leon*, 1549

Hayday:

13768 HERRICK (Robert) Works (with a biographical notice by T. Maitland), 2 vols. 4to. LARGE PAPER, *green morocco super extra, broad borders of gold, and gilt edges*, £12. *Edinburgh*, 1823

Holloway:

13769 PASSAVANT (J. D.) le Peintre-Graveur: histoire de la Gravure, histoire du Nielle, et un catalogue supplémentaire aux estampes du Peintre-graveur, etc. de Bartsch, 6 vols. in 3, sm. 4to. LARGE PAPER, *portrait, green morocco extra, gilt edges*, £8. 8*s* *Leipsic*, 1860-64

13770 OVIDIO, la Vita et Metamorfoseo, figurato & abbreuiato in forma d'Epigrammi da M. Gabriello Symeoni, smallest 4to. 187 *pretty woodcuts by Le Petit Bernard, each page written within an elegant woodcut border, also containing figures and ornaments, fine copy in brown morocco, blind tooled, with the initials* J. M., *gilt edges*, £7. 15*s* *Lione, Giovanni di Tournes*, 1559

A beautiful book dedicated to the beautiful Diane. The dedication is preceded by some verses in which we find that "sante le Muse son, santa è Diana, Caste son quelle e *casta è questa*"—which sounds ironical.

———— *see also* SHAW'S DECORATIVE ARTS *under* BEDFORD.

Robert Riviere:

13771 FASCICULUS TEMPORUM. *Colophon.* Impressa ē hec psens cronica que fasciculus tpm dicit' in florētissima vniūsitate louaniēsi . . . p. me iohannē veldener . . . m.cccc.lxxvi. . . . sm. folio, *woodcuts, slightly cropped, magnificently bound in brown morocco super extra, gilt edges, the sides tooled in gold after a beautiful sixteenth-century Italian pattern*, £10. (1476)

One of the finest possible examples of Riviere's skill in decorative binding. It dates from the best period of his art, about twenty years ago.

13772 DAY (John) Works, now first collected, with an introduction and notes by A. H. Bullen, 2 vols. 8vo. *beautifully bound in polished green morocco extra, gilt edges, by Riviere and Son*, £5. 5*s* *Chiswick Press*, 1881

Bound since Riviere's death, but well maintaining the old reputation of the house for fine and good work.

13773 ELTON (Charles) Origins of English History, 8vo. *beautifully bound in polished crimson morocco extra, gilt edges, tooled after a Roger Payne pattern*, £3. 3*s* *Bernard Quaritch*, 1882

One of the best books produced in our time. It is the work of a man

who combines in himself many characters: he is a profound legal antiquary, an accomplished student of early history and ethnology; a lover and collector of good old books and fine old bindings. Elton's *Origins* must henceforth take the first place in an English historical library; it is the indispensable introduction to all former works on Britain and Early England.

John Tuckett:

13774 CARLISLE (Nicholas) Collections for a history of the ancient FAMILY of BLAND, 4to. *woodcuts of armorial bearings, in a superb purple morocco binding by* JOHN TUCKETT, *the front side covered with a fine floral design in hand-tooling; and bearing the title with the first two letters* (B and F) *richly illuminated upon inlaid coloured leather, as well as the initials of the author; the lower side having the Bland arms emblazoned in the centre, and painted monograms of the Bland family in the corners*, £12. 12*s*

100 *copies privately printed*, 1826

Pratt (W.):

13775 SAGARD (Gabriel) LE GRAND VOYAGE DV PAYS DES HURONS . . . auec un Dictionnaire de la Langue huronne, sm. 8vo. *engraved and printed titles, fine copy in crimson morocco extra, gilt edges*, £36. *Paris*, 1632

VERY RARE; besides being one of the most important works ever written on the history and customs of the Red Skins of North America.

13776 COCKAIN (Sir Aston) Small Poems of divers sorts [and Plays], 3 parts in 1 vol. 12mo. *portrait, red morocco extra, gilt edges*, £12. 12*s* *London, Wil. Godbid*, 1658

These poems—in which the laws of metre and rhyme are sometimes broken as rudely as those of modesty—are full of the cavalier spirit; jovial, bacchanalian, and licentious. They are infinitely rarer than many works of much greater merit.

IX. GERMAN COLLECTORS AND BINDERS from the Sixteenth to the Nineteenth Century.

Bilibald Pirckheimer (1470-1530):

13777 PLATINAE historici Liber de Vita Christi: ac Pontificvm omnivm, stout sm. folio, *very large uncut copy, with a few slight wormholes; in rough calf, with MS. memoranda on the margins in the handwriting of Pirckheimer, and his woodcut book-plate, engraved by Albert Dürer, pasted inside the cover*, £5.

(*Venet.*) *Joh. de Colonia, & J. Mathen de Gheretzem*, 1472

Bought by Pirckheimer, while studying at Padua, or Pisa, 1490-97.

13778 PLATONIS Opera, *Latine*, interprete Marsilio Ficino, 2 vols. in 1, thick small folio, *rough calf broken, with the woodcut book-plate (by Dürer) of Bilibald Pirckheimer*, £10.

Florentie, Lazarus Venetus (*circ.* 1484)

This copy wanted the preliminary leaves when Pirckheimer bought it (about 1490), but he supplied the deficiency in his own handwriting, and the leaves thus added by him are bound up at the end of the copy.

BILIBALD PIRCKHEIMER—*continued.*

13779 THEOCRITUS. Haec insunt in hoc libro. Theocriti Eclogæ . . . Catonis Romani sententiæ . . . Aurea Carmina Pythagoræ, etc. (*Græce* edidit Aldus), sm. folio, *vellum*, £500. *Venetiis, studio Aldi Manucii*, 1495

Pirckheimer's copy, enriched on the lower and side margins of the first page of text, with a PAINTING BY ALBERT DURER, who was in the habit of thus ornamenting the books in his friend's library. It was suggested by the colloquy between Thyrsis and the Goat-herd in the first Idyll of Theocritus, and represents two shepherds engaged in a musical concert or contest. This is in the foreground of a charming pastoral landscape, with trees and hills far off, and a stream winding through green banks in the middle distance, while lambs, frisking kids, and a finely painted dog appear nearer to the front. Above each of the shepherds' heads, a tree rises, and an armorial shield is hung on each, that on the left hand bearing the arms of Pirckheimer, and that on the right the arms of the Ritter family, to which his wife belonged. The two figures look like portraits. The one on the left, beneath the Pirckheimer shield, sits at the foot of the tree, with a violin and bow in his hands. His aspect is majestic and peaceful, and he wears a graceful beard; while the other shepherd, who is standing against the opposite tree, and playing on the Pandean pipes, is beardless, but wears a sword, and has an immense club resting against his shoulders. It is altogether a graceful and vigorous composition, in which the figures of the dog and of the frisking kids are remarkably fine, but especially revealing the artist's hand in the two human figures. There is a leaf of paper, now fastened in the volume, but probably thrust in loose originally, on which appears, in a sixteenth-century hand, the statement, "Albertus Durerus Noricus fecit In honorem Bilibaldi Pirkeymerii amici sui optimi, 1524." This is an artistic treasure which deserves a pilgrimage in its honour. The volume is perhaps one of the sixteen illustrated with marginal paintings by Dürer which Matthæus van Overbeck of Leyden bought out of the Pirckheimer collection in 1634.

Philipp Ludwig, Count of Hanau (15**-1580):

13780 BARBARO (Daniel) Pratica della Perspettiva, folio, *numerous diagrams, fine copy in vellum, gilt edges, with arms of Ph. L. Count of Hanau, stamped in gold on sides*, £15. 15*s*

Venetia, 1568, *at end* 1569

Pronounced by Haym "Opera rarissima e stimatissima," and valued by him at 200 lire.

This Count of Hanau was an ardent Reformer and a favourite young companion of the Admiral Coligny. He was in Paris on the night of St. Bartholomew, and had a narrow escape of death.

Peter Kostka *of Steinberg* (1624):

13781 TURTURETI Horæ subcesivæ de Nobilitate gentilitia, sm. 4to. *vellum, with the arms and name of* "Petrus Kostka a Steinbe."

stamped on one side in gold, and a design of the Castle of Steinberg with the waters beating at its base, and the motto "Immota fluctus retundun." *impressed in black on the other*, 20*s*
Lugduni, 1624

J. W. Kress von Kressenstain (1654):

13782 LUTHERI Catechesis minor quadrilinguis . . . accesserunt in medio unum de Confessione caput . . . authore Conrado Neandro, *Witeberg*. 1599—Vera et pura Informatione della Religione Christiana, *a rare Italian translation of Luther's Catechism, without name of place and printer*, 1598—Luther Marton Kissebik Katechismus, *Löcsen*, 1629—3 vols. in 1, 12mo. *green vellum, with the elegant book-plate inside, and the arms outside, of Johann Wilhelm Kress von Kressenstain*, £5. 1598-1629

With memoranda or inserted leaves by J. W. Kress concerning members of his family who had visited Italy between 1505 and 1617, and Hungary between 1671 and 1651, by way of explanation of his having inserted in the volume the rare Italian and Hungarian translations, which he says were no longer attainable in his own time.

Anonymous:

13783 [PERSII Satyræ, quibus adnexi sunt] quatuor præstantium virorum commentarii, studio Freigii nunc coniucte editi, *Basil.* 1578—Terentii Comœdia Adelphi et in eam commentariolus, etc. opera et studio N. Chytræi, *Rostochii*, 1576—2 vols. in 1, sm. 4to. *contemporary oaken binding covered with leather and stamped with figures of Fortune, Justice, Faith, Hope, etc. clasps*, £5. 1576-78

The binding is a fine and elaborate specimen of its kind, being completely covered with figures and ornament very delicately designed. The initials I. K. on each side indicate the name of the designer, who must have been one of the best craftsmen of the German school.

13784 HULSEN (Esaias van) Repræsentatio der fürstlichen Aufzug und Riterspil, so der durchleuchtig hochgeborn Furst und Herr Friderich Hertzog zu Wirttemberg und Teeckh . . . bey Ihr. newgebornen Sohn Friderich fürstlicher Kindtauffen, 1616, in Stuetgarten gehalten, 2 vols. in 1, oblong folio, *engraved title and 78 plates by Matthæus Merian, with German description of the Baptism of Prince Frederick by Philopatris Charitinus* [Jobann Augustin ASSUM], *fine impressions, vellum, with arms of Regensburg (Ratisbon) on sides, from the Beckford library, Hamilton Palace*, £28. (*Stuttgart*), 1616

Described by Vinet as rare, especially when complete, and as unknown to Nagler.

13785 DAS NIBELUNGENLEID übersetzt von Marbach, roy. 4to. *fine woodcuts by Bendemann and Hübner; bound in crimson morocco super extra, the sides exquisitely gilt in Le Gascon's style, with a broad border of different design wrought in mosaic, that is, with alternaie rows of varicoloured leather*, £9. 9*s* *Leipzig*, 1840

The finest specimen in existence of modern German art-binding, executed to celebrate the fourth centenary of Typography.

X. FLEMISH AND DUTCH BINDINGS.

Ploed (L.) *of Antwerp*, 1555:

13786 SENECA (L. Anneo) FLORES . . . TRADUZIDAS EN ROMANCE, por Juan Martin Cordero, 12mo. *autograph of* "L. Ploed, 1555," *in contemporary calf binding, richly ornamented with gold scroll tooling, painted in compartments in the Grolier style, gilt edges, having painted as centre ornament a lion rampant* OR *on a field* AZURE, *with* L. PLOED *at top and* L. P. *at bottom in letters of gold on obverse of cover, and on the reverse* L. P. *at top and bottom, from the Beckford library, in a red morocco case*, £52. *Anvers, C. Plantino*, 1555

A magnificent specimen of the library of a collector hitherto unknown and of excessive rarity.

The lion on the side is evidently the cognizance of Belgium, and L. Ploed, whose name is here made known as that of an early bibliophile, evidently must have been a Fleming who sought to emulate the triumphs of his great French contemporary, Grolier. The interlaced geometrical pattern on the sides is quite in the Grolier style, although the *filet* ornaments in gold, red, white, blue, and green, might have been a little too florid for the fastidious taste of Grolier.

Anonymous:

13787 OFFICIUM B. MARIÆ VIRGINIS, 8vo. *every page printed within woodcut borders, several large woodcuts by Pieter van den Brock and A. van Londerseel, in a sixteenth century binding, rebacked, with stamped centrepieces of the Annunciation on one side and of I.H.S. on the other, the sides covered with a geometrical pattern in Grolier's style, with silvered compartments*, £10. *Antverp.* 1573

13788 MŒRMANNI (Johannes) Apologi Creaturarum, sm. 4to. *numerous engravings by Gerard de Jode, fine impressions, old black morocco, lettered and dated in gold, from the Beckford library, Hamilton Palace*, £12. 12*s* *Antverpiæ, C. Plantinus*, 1584

The binding is Flemish and is dated 1637 on the front side underneath the lettering "Emb. M. Germ." (by which is meant no doubt "Emblemata Magistri Gerardi"). The lettering on the back is "Apologi Creaturar. fig. Ger. de Iode, 1584." The text is simply a compilation in Latin verse from the *Dialogi Creaturarum*, but the plates are original and full of merit.

Daniel Heinsius (1580-1655):

13789 VIRGILIUS. Buc. Geor. Aeneis P. Virgilii Maronis . . . opera et industria Jo. A. Meyen, sm. 8vo. *old olive morocco, with a blind-tooled centre-ornament on the sides, from the Sunderland library*, £6. 6*s* *Venet. ap. Aldum*, 1580

The title-page contains this record in the great scholar's handwriting—τῶν Ἑινσίου, which is sufficient, although there is no bookplate or coat of arms, to entitle him to a place here.

Constantin Sohier (1624-):

13790 SOHIER. La veritable origine de la tres-illustre Maison de Sohier, royal folio, *front. portrait, plates of arms and seals, etc. old calf, with the Sohier arms stamped in gold on the sides, from the Sunderland library*, £2. 8*s* *Leyden, F. Hacke*, 1661

Hesselin (*about* 1650):

13791 LAET (Jean de) Histoire du Nouveau Monde ou description des Indes Occidentales, folio, LARGE PAPER, *numerous fine maps,*

DANIEL HEINSIUS—*continued.*

in the original calf binding with the Hesselin arms in gold on the sides, £12. 12*s* *Leide, Elseviers*, 1640

With the extremely rare dedication to Cardinal Richelieu.

Anonymous:

13792 LUDOLFI (J.) ad suam Historiam Æthiopicam antehac editam Commentarius, 1691—Appendix ad Historiam, illiusque Commentarium, 1693—2 vols. in 1, folio, LARGE PAPER, *mezzotint portraits by Heiss, map and proof plates, beautiful copy in red vellum, covered with gold tooling, in the style of Le Gascon, gilt edges, from the Beckford library*, £15. 15*s* *Francof.* 1691-93

The dedication to the Rectors of the East India Company (usually deficient), issued in 1692 on small paper, is added.

This is, perhaps, the very copy which was sent to the directors of the Dutch East India Company, and was probably bound for them in Amsterdam about 1693 or '4 in the most magnificent imitation which a Dutch binder could produce of the ornamental curves, spires, and culots of the French school of 1660-70. The material is Dutch vellum, coloured red.

13793 GOEREE (W.) Joodse Oudheden, ofte Voor-Bereidselen tot de Bybelsche Wysheid, 2 vols. folio, LARGE PAPER, *numerous large and beautiful engravings, MS. note by Mr. Beckford, fine copy in Dutch gilt vellum, from the Beckford library*, 25*s* *Amst.* 1690

One of the best examples of gilt Dutch vellum that I possess. It is inserted here as a specimen of that style of binding.

XI. SPANISH.

Alonzo Perez de Guzman, *Duke of Medina-Sidonia* (*died* 1615):

13794 VENICE. Ad. illustrissimum Caesarem Baronium Cardinalem Epistola incerti auctoris, *s. l.* 1606—Paurmeisteri (Tobiæ) Epist. responsoria ad literas Joannis Marsilii, *Helmst. J. Lucius*, 1611—Sostegno delle Ragioni delli Signori Venetiani, per le quali sono scusati dalla resistenza che fanno alle censure del Pontefice, *Hanov.* 1606—Proclama di Leonardo Donato Duce di Venetia, *a single broadside, ristamp. in Padova*, 1607—Proclama fatto per assecuration del Padre Paolo (*Venez.*), 1607—Frater Fulgentius Reverendissimis Archiepiscopis, etc. *a single broadsheet, Venet.* 1606—Missiva Principum Apostolorum Petri et Pauli, ex Germanico in Latinum conversa, *impressa in Monte Carpeio*, 1607—Persuasione brevissima di Zuane Mutti alli fedeli sudditi del Dominio Veneto, 1607—*all bound in* 1 vol. sm. 4to. *old red morocco, with the Good Duke of Medina-Sidonia's Arms in gold on sides, from the Sunderland library*, £5.

13795 BUTEONIS (Joan.) Logistica quæ et Arithmetica dicitur, *Lugd.* 1560—Hamelii (Paschasii) Commentarius in Archimedis librū de numero arenæ, *Lutet.* 1557—Mithobii Stereometrica, *uncut, Francof.* 1544—3 vols. in 1, 12mo. *old Spanish red morocco, bearing the escutcheon of the Duke of Medina-Sidonia in gold on the sides*, £3. 3*s* 1544-60

13796 ANGLERII (Petri Martyris) DE ORBE NOVO DECADES octo, utilissimis annotationibus illustratæ, labore et industria Richardi Hakluyti, 12mo. *with a facsimile of the rare folding map, old Spanish red morocco, bearing the same arms as the Buteo book above*, £10. *Parisiis*, 1587

Don Fr. de Sandoval, *Duque de Uzeda y de Lerma* (*about* 1635):

13797 SANDOVAL (Prudencio) Historias de Idacio Obispo que escrivio poco antes que España se perdiese; de Isidoro Obispo de Badajoz; de Sebastiano Obispo de Salamanca; de Sampiro Obispo de Astorga; de Pelagio Obispo de Oviedo, nunca hasta agora impressas, sm. folio, *old calf, with the Sandoval Arms on sides, from the Sunderland library*, 36*s* *Pamplona, Assiayn*, 1634

Anonymous:

13798 SIERRA (Bernardo de) Ramillete de diuinas Flores escogidas en el delicioso Jardin de la Yglesia, 18mo. *several curious emblematic copper engravings in a Spanish morocco binding, circular fan-shaped ornaments in gold on the sides*, £2. 2*s* (*Madrid*), 1699

Christ and Cupid fishing in rivalry for hearts, a youthful soul starting out with dogs in leash and gun on shoulder to hunt in the Lord's vineyard — such are two of the engravings. The binding is of the age of the book.

13799 SS. PP. TOLETANORUM quotquot extant Opera, 3 vols. folio, *fine copy in Spanish red morocco gilt, with the royal arms of Spain stamped on the sides in gold*, £2. 10*s* *Matriti*, 1782-93

13800 CASIRI (Michaelis) Bibliotheca Arabico-Hispana Escurialensis, 2 vols. folio, *very fine copy in Spanish crimson morocco extra, borders of gold, gilt edges, with Spanish royal arms in gold on sides, from the Beckford library*, £6. 15*s* *Matriti*, 1760-70

13801 CAULIN (A.) Historia coro-graphica de la Nueva Andalucia, Provincias de Cumana, Guayana y Vertientes del Rio Orinoco, folio, LARGE PAPER, *map and plates, fine copy in Spanish red morocco, richly gilt, gilt edges, with royal Spanish arms in gold on sides, from the Beckford library*, £6. 6*s* *Madrid*, 1779

Duque de Infantado (1773-1841):

13802 BANCES Y CANDAMO, Obras lyricas, 16mo. *red morocco, with the name* "Infantado" *on the side*, 20*s* *Madrid*, 1729

XII. SLAVONIC COLLECTORS.

Joannes Daniel, *Archbishop of Warsaw* (1539):

13803 PROCOPIUS de Rebus Gothorum, Persarum ac Vandalorum, cum aliis mediorum temporum historicis, *Basileæ*, 1531—Rhenani (Beati) Rerum Germanicarum lib. III, *ib.* 1534—2 vols. in 1, folio, *oak boards, covered with leather, stamped with arme of the Archbishop of Warsaw in gold*, 20*s* 1531

There are several compartments of Figures stamped on the binding.

Count Dmitri Buturlin (*about* 1820):

13804 LACTANTIUS DE DIVINIS INSTITUTIONIBUS ADVERSUS GENTES, DE IRA DEI ET DE OPIFICIO HOMINIS, folio, **Editio Princeps**, WITH THE ERRATA, *very fine copy in red morocco super extra, rich gold tooling, gilt edges, from the Beckford library*, £350. *In monasterio Sublacensi*, 1465

Only 36 copies known in all France, Germany, Italy, and England, and nearly every one of them wanting the Errata. The book was bound for Count Dmitri Buturlin and formed part of his second collection.

The present copy has an additional interest as containing an inscription by the rubricator, who gives his name as Nico. W.—Who was he?—a German monk in the monastery, or a German workman from Maintz associated with Schweinheim? There is so little known concerning the first Italian press at Subbiaco that even this little item has its value.

Some more

WORKS ON THE FINE ARTS; PAINTING, SCULPTURE, ARCHITECTURE, MINIATURES and FINE SPECIMENS of BOOKBINDING

Chiefly obtained from private Sources.

13805 ALKEN (H.) THE NATIONAL SPORTS OF GREAT BRITAIN, with descriptions in English and French, impl. folio, *coloured title and 50 coloured plates, green morocco gilt*, RARE, £22. 10*s* 1821-23

13806 Alphabets. RICRAFT (Josiah) THE PECULIAR CHARACTERS OF ORIENTAL LANGUAGES, and sundry others delineated for the benefit of all such as are studious in the Languages, 8vo. *brilliant impression of the author's portrait by Faithorne, the title and text entirely engraved, fine copy in russia, gilt edges*, £12. *s. a.* (? 1650)

The first book of the kind produced in England. The last plate in the work is a curious ornamental delineation of the English alphabet by means of human figures in various attitudes or groupings.

13807 ANDROUET DU CERCEAU (Jacques) les plus excellents Bastiments de France, 2 vols. in 1, large folio, plates and text, *half morocco, from Willement's library*, £10. *Paris*, 1607

In every respect superior to the modern facsimile edition.

Animal Studies:

13808 BRUIN (Nicolas) Volatilium varii generis effigies, in tyronum præcipue vero aurifabrorum gratiam aeri incisa, oblong sm. 4to. *engraved title and 11 plates of exquisitely engraved Birds, several on one page, bds. very rare*, £5. *Antv.* 1594

13809 PICART (B.) Recueil des Lions, dessinés d'après Nature par divers Maîtres et gravés par B. Picart, divisé en six livres, oblong folio, *frontispiece and 42 plates after Albert Dürer, Rembrandt, Le Brun and Picart (ad vivum), and several sketches of the human form in crayon by its former Artist-possessor, vellum*, £2. 12*s* 6*d* *Amst.* 1729

13810 RIDINGER (Joh. El.) Contemplatio Ferarum Bestiarum, *front. and 32 elaborate engravings of Wild Beasts in their forest homes*, *Aug. Vind.* 1736

DIVERTISSEMENS des grands Seigneurs ou parfaite description des Chasses de toutes sortes des Bêtes, *Augsbourg*, 1729; 36 beautiful plates of Wild Beasts in their haunts, and the manner of shooting them

——— in 1 vol. oblong royal folio, *in all 69 plates*, EARLY IMPRESSIONS, *superbly bound in red morocco, gilt edges*, £12. 12*s* 7129-36

13811 ANNALES ARCHÉOLOGIQUES dirigées par M. DIDRON, Vols. I-XII, 4to. *the first two vols. not complete, numerous plates, some* COLOURED, *sd.* £4. 16*s* *Paris*, 1844-52

Vol. I which should have eight parts has not parts 3, 5, 6 and 7; Vol. II which should have six parts has not parts 1, 4 and 6.

The plates represent beautiful objects of Architecture and Antiquity in all parts of the world, and the text, printed on fine paper, is written by the most distinguished Archæologists of the continent.

Armour:

13812 NOTICE sur le Musée de Tsarskoé-Sélo renfermant la collection d'Armes de l'Empereur (de Russie), 8vo. *numerous woodcuts, sd.* 5*s* *St. Pétersbourg*, 1860

13813 SCHRENKIUS (JACOBUS) AUGUSTISSIMORUM IMPERATORUM Regum atque Archiducum, Principum, Comitum, Baronum, Nobilium aliorumque clariss. virorum VERISSIMÆ IMAGINES et rerum ab ipsis gestarum descriptiones, impl. folio, 126 *full-length portraits in armour, with woodcut borders, old calf, with the* ARMS *of* PETAVIUS *on sides, from the Sunderland library*, £10. *Œniponti*, 1601

ORIGINAL EDITION OF THIS FINE WORK.

13814 TERTII (F.) Austriacæ Gentis Imagines, atlas folio, *a fine series, 57 Engravings of full-length portraits by Gaspar ab Avibus Patavinus, vellum*, £3. 16*s* *Œnoponti*, 1558

These are portraits of the Emperors and Nobility of Austria, with short biographical notices at the bottom of the plates.

13815 ART IN CENTRAL ASIA, edited by the Society for the encouragement of Artists, complete in 5 parts atlas folio, 50 *pages of text and 40 large plates in gold and colours*, £6. 6*s* *St. Petersburg*, 1882

The "Collection of Central Asiatic Ornaments:" Turkestan, Bokhara, and Khiva, drawn from nature by N. E. Simakof, are being printed to form a work complete as above. The collection is remarkable for its originality, its beauty and brilliancy; as well as for the superiority of its execution. The drawings represent objects of Pottery, Jewellery, and the Arts of Chasing, Engraving on Wood and Stone, Stuffs, Embroidery and other objects remarkable for the elegance and originality of form, colouring and ornament; they serve as new material for artistic or trading purposes; for manufacturers and workmen as well as for artists, architects, and painters. The latter will find here models of remarkable architectural monuments of the time of Tamerlan.

13816 ATKINSON (J. B.) The Schools of Modern Art in Germany, folio, LARGE PAPER, *frontispiece and 42 Illustrations, chiefly engraved on copper or etched*, INDIA PROOFS *before the letters, sd.* £2. 12*s* 6*d* *Seeley & Co.*, 1880

Only 50 copies were issued in this state, originally published at £3. 3*s*, now scarce.

13817 AUDSLEY (G. A.) and BOWES (J. L.) Keramic Art of JAPAN, with an Introductory Essay on Japanese Art, and representations of the marks and Inscriptions found on Japanese Pottery, 2 vols. sm. folio, 63 *fine plates, 42 of which are in* GOLD AND COLOURS, 4 *plates of Potter's Marks, and numerous woodcuts and coloured illustrations of the Text, in parts as issued*, £13. 10*s* 1875

13818 AUDSLEY (G. A.) Ornamental Arts of JAPAN, folio, to be completed in 4 parts, *containing* 100 *plates* 84 *of which are chromolithographs, cloth, portfolio,* £13. 13*s* 1883

Divided into Sections amongst which are Painting, Textile Fabrics, Lacquer, Incrusted Work, Cloisonné Enamel.

The plates are without doubt the finest specimens of chromolithography yet produced and leave nothing to be desired.

The price was raised by the publishers 25 per cent. before even the publication of the first part.

Baldus' (W.) Publications:

13819 PALAIS DE VERSAILLES, Grand et Petit Trianon, Motifs de Decoration intérieure et extérieure, reproduits en Heliogravure, roy. folio, 100 *fine plates of Vases, Candelabra, Panels, Mural Decorations, Sculptures, etc. bds.* £3. 15*s* *Paris,* 1876

13820 PALAIS DU LOUVRE et des Tuileries, Motifs de Décoration intérieure et extérieure, Heliogravure par E. Baldus, 3 vols. roy. folio, 300 *fine plates of Sculptures, Ornaments, and Architecture, bds.* £11. 10*s* *Paris, s. d.*

13821 BAROZZIO, le nouveau Vignole ou regles des V Ordres; enrichi de moulures, cartels, et culs de lampes par Babel, *vellum,* 35*s* *Paris,* 1755

13822 BARTSCH (A.) Catalogue de toutes les Estampes de LUCAS DE LEYDE, 8vo. *hf. mor.* 7*s* 6*d* 1798

13823 ——— Catalogue des Estampes gravées à l'eau-forte par GUIDO RENI et ses disciples, 12mo. *front. bd.* 5*s* 1795

13824 BASAN. Collection de 120 Estampes, gravées d'après les tableaux du Cabinet de M. POULLAIN, royal 4to. *beautiful early impressions, bds.* £14. 14*s* *Paris,* 1781

13825 Bible Prints: KYSEL (M.) Icones Biblicæ Veteris et Novi Testamenti, 5 vols. in 1, small 4to. 240 *plates, fine impressions, described in Latin and German verses, calf, from the Beckford library, Hamilton Palace,* £2. 16*s* *Augsburg,* 1680

13826 BIBLIOTHÈQUE DES MERVEILLES: 7 vols. 12mo. *numerous woodcuts at* 1*s* 6*d per volume* *Paris,* 1867-69

De Fonvielle, Eclairs et Tonnerre, 1867
Duplessis (G.) Merveilles de la Gravure 1869
Jacquemart (A.) Merveilles de la Céramique, 2 vols. l'Orient et l'Occcident 1868
Sauzay (A.) la Verrerie depuis les temps les plus reculés 1868
Viardot (L.) Merveilles de la Peinture, 2 vols. 1868

Binding, Specimens of Artistic:

13827 Aldine: IL PETRARCHA [Rime] 12mo. *fine copy in the original olive morocco binding, gilt edges, with gold tooling on the sides, in the centre the figure of a black boy (Moro) bearing a golden cornucopia,* £21. *Vinegia, Aldo Romano & Andrea Asola,* 1521

A beautiful example of a rare kind of Aldine binding. Sometimes he used simply a negro's head, which is the commoner form of *Moro,* but here we have the rarer style of a charming black Cupid whose sable form is outlined with gold.

13828 Black. ANDERSON (James) Constitutions of the Fraternity of Free and Accepted Masons, enlarged by John Entick, 4to. *very fine copy, in the contemporary red morocco, with blue morocco*

BINDING—*continued.*

linings, covered inside and out with gold tooling of the most elaborate and brilliant pattern, £12. 12*s* 1767

The bookbinder's label in this volume records the name of Robert Black as one of the most excellent craftsmen who followed the school of Elliot and Chapman.

13828* Charles I of England: CHALCOCONDYLAS (Laonicus) Histoire de la Décadence de l'Empire Grec, et establissement de celuy des Turcs, par Chalcondile Athenien, de la traduction de B. de Vigenere. . . . avec la continuation. . . . par Artus Thomas, folio, *title engraved, with figures, folding plan of Constantinople, folding woodcut of the Turkish army in battle-array, fine portraits of the Turkish Sultans, and numerous plates of the costumes of the Ottoman Empire; fine copy in blue morocco extra, gilt edges, the sides and back covered with thistles, roses, and fleurs-de-lis in gold, and the royal arms of England on the sides, from* CHARLES I'S LIBRARY, £60. *Paris,* 1632

A remarkable binding, probably the only one of its kind now extant.

It exhibits an evident desire on the part of King Charles to make the book resemble those bindings of Louis XIII, in which the sides are covered with *fleurs-de-lis;* instead of which we find alternate rows of thistles, roses, and lilies, with an outer border of thistles and dentelle-ornament. As compared with the usual Stuart bindings, this volume is a Phœnix that deserves especial admiration.

13829 Clovis Eve. EURIPIDIS Tragoediæ quæ extant, *Latine et Græce,* scholia, etc. stout roy. 8vo. *fourteen leaves wormed, otherwise fine copy in the original olive morocco extra, gilt edges, the back richly tooled with the interlacements, foliage, branches and fanfare-ornaments of Clovis Eve,* £12. 12*s*

(*Parisiis*) *Paulus Stephanus,* 1602

13830 Canevari. ARIOSTO (Lodovico) Comedia intitolata Cassaria; gli Soppositi; la Lena; il Negromante, 4 vols. in 1, 12mo. *woodcut portrait on each title, in a sixteenth-century gilt morocco binding,* **with the medallion and device of Canevari,** *in a red morocco case,* £63. *Vinegia,* 1538

13831 —— ALCIATI (Andreae) Emblematum libellus, 12mo. *in a gilt morocco binding, corners damaged, executed for* **Canevari,** *with his medallion and device,* £20. *Parisiis,* 1542

13832 Colbert. [DUCANGE] Histoire de l'Empire de Constantinople sous les Empereurs François: Ville Hardouin, Histoire de Constantinople . . .; Mouskes, suite . . . ; Histoire generale de ce que les François et les Latins ont fait, folio, *fine copy, old French red morocco extra, gilt edges, from* COLBERT'S *library, with his arms on the sides,* £6. 6*s* *Paris,* 1657

13833 Grolier. LIVRE D'HEURES, 12mo. **illuminated Manuscript on Vellum,** 15 *full-page* **Miniatures,** *every page of the book decorated with an elaborately gilt and painted border containing arabesques and figures of fruits and foliage, from Grolier's library, with patterns of interlaced ornament in gold, silver, and black on the sides and back, and the device* IO. GROLIERII ET AMICORVM *on the front side,* £84. *Sec.* XV.

Grolier's arms probably occupied the centre-piece on the sides originally, but a later owner's arms (of about the year 1600) are now impressed there.

13834 **Grolier.** CICERONIS Rhetorica, Epistolæ, de Officiis, de Philosophia tomus I, Orationum Vols. II, III, together 6 vols. 16mo. *Grolier's copy in the original olive morocco extra, gilt edges, the sides covered with a fine interlaced pattern in gold, and one of the volumes bearing the famous inscription* IO. GROLIERII ET AMICORVM, £25. *Lugduni*, 1545-46

13835 **Genre Henri II.** PLAUTI (Marci Actii) Comoediae vigīti . . . una cū luculētissimis cōmentariis Bernardi Saraceni: Joānis Petri Vallae: & Pyladis Brixiani, folio, *numerous fine woodcuts, fine copy in the original olive morocco, richly tooled in gold on the back and sides with a beautiful arabesque design of interlaced ornament, gilt edges*, £25.

Venetiis, per Melchiorē Sessam & Petrū de Ravanis, 1518

This is one of the noble bindings of the best period of French work (1560-70) and may fairly stand comparison with the grand volumes bound for Henri II and Diane de Poitiers.—It was in the possession of Mr. Gulston about the year 1780, and bears his crest and a lettering-piece on the back.

13836 **Henri II.** MISSALE MŌASTICŪ S'M ϽSUETUDINĒ ORDINIS UALLISUMBROSE, stout folio, **printed on vellum,** *numerous large and beautiful woodcuts, many of them richly illuminated by a contemporary colourist, who has also in some places added painted arabesque borders, the margins of a dozen leaves near the end mended; in a splendid red morocco binding, executed for Henri II of France, the sides and back covered with a grand ornamental design in gold, with a centre-piece on the sides on which are stamped the arms, initial, and collar of the King, gilt edges*, £200. *Venetiis, L. A. Junta*, 1503

No less valuable as an extremely rare book than as a noble specimen of the finest development of ornamental binding which has ever existed. The pattern is unequalled for the freedom and beauty of its curves and the masterly skill of the composition. The last time a vellum copy of this edition of the Giunta Missal appeared in the market was in 1860, when a copy was bought at Sotheby's for the British Museum for £120. In that copy it seems that the final leaf of colophon was wanting.

13837 **Hoym.** IL PETRARCHA con l'espositione d'Alessandro Vellvtello, sm. 4to. *ruled throughout with red ink, woodcuts, title slightly cut, otherwise a very fine copy in citron morocco extra, gilt edges, with the arms of Count Hoym on the sides, his crest and monogram on the back*, £25. *Vinegia*, 1545

Count Hoym's books are usually in blue morocco; those in citron are seldom seen.

13838 **Longepierre.** STATII (Publii Papinii) Sylvarum lib. v, Thebaidos lib. xii, Achilleidos lib. ii . . . illustrati à Veenhusen, 2 vols. sm. 8vo. *old French blue morocco extra, gilt edges, with the Toison d'Or of Longepierre on the back and sides*, £15. *Lugd. Bat.* 1671

Longepierre bindings in morocco are scarce; in veau fauve they are comparatively common.

13839 **Thuanus.** CORNELIUS NEPOS. Cor. Nepotis vulgo Æmilii Probi de vita excellentium Imperatorum . . . folio, *fine copy in old French red morocco, gilt edges, with the arms and monogram of Thuanus and his second wife, in gold, on the sides and back*, £7. 10*s* *Francof.* 1608

A finely preserved specimen of De Thou's library.

BINDING—*continued.*

13840 Thuanus. TOMASINI (Jacobi Philippi) Illustrium Virorum Elogia, iconibus exornata, sm. 4to. *engraved frontispiece and numerous beautifully engraved portraits, fine copy in polished veau fauve, with the monogram and arms of De Thou and his widow on the back and sides, a splendidly preserved specimen of a famous library,* £3. 3*s* *Patavii,* 1630

13841 BLACKBURNE, History of Decorative Painting applied to English Architecture, folio, 24 *plates in gold and colours, hf. bd.* 18*s* 1847

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MILTON'S PARADISE LOST: Nine Designs of very large size. "This is a marvellously fine series; Blake is here king of all his powers of design, draughtsmanship, conception, spiritual meaning and impression. The colour is throughout good, often splendid; the execution accurate and sustained; the style of form grand, sweeping, and terse. This series would of itself suffice to rank Blake among the heroes of the art."—(*Rossetti in Gilchrist,* II, p. 219, 220.) Mounted to the size of 28 in. by 20 in. 1808

BIBLICAL DESIGNS: Nine Pictures of very large size illustrating scenes or ideas from the Bible, as described below Mounted to the size of 22 in. by 17½ in. (? 1805-10)

1. Famine (probably illustrating the history of the Jews in Egypt) . . .	*Gilchrist*, II, p.	215,	No.	63
2. Plague (evidently belonging to the same series) . . .	,, ,,	215	,,	61
3. Pestilence, Death of the First-born of Egypt . . .	,, ,,	215	,,	62
4. Moses and the Bronze Serpent	,, ,,	236	,,	141
5. Goliah and David meeting .	,, ,,	237	,,	147
6. The King of Babylon moving to Hell . . .	,, ,,	216	,,	71
7. The Whirlwind, Ezekiel's Vision	,, ,,	215	,,	64
8. The Woman caught in adultery	,, ,,	239	,,	171
9. Abraham about to sacrifice Isaac	,, ,,	265	,,	93

On the margins around No. 9, there are pasted six small oval pictures containing heads from Shakespeare: Lear and Cordelia, the same, Prospero and Miranda, Macbeth and his wife, Othello and Desdemona, Falstaff and Prince Hal (or Sir Toby and Viola), King Lear ?, Juliet. These are No. 242 in Rossetti's list (Gilchrist II, p. 251).

The contents of these three volumes are amongst the best and finest of Blake's works—a guarantee indeed for which is the fact that they were all done for Mr. Butts, Blake's best friend during the chief part of his working-life.

13843 BLAKE (William) Pencil-Drawings and Sketches for Pictures, **the Tatham collection**, 40 *sketches in pencil or chalk (two or three of them washed in colour) with MS. inscriptions by Frederic Tatham; mounted on* 23 *leaves of cardboard, and enclosed in a portfolio, hf. red morocco*, £36. *about* 1790-1810

These light sketches in pencil, containing Blake's first designs for subjects afterwards carried out, or differently treated, or which in some cases were never reproduced, have a special value of their own. Blake said "first lines in designing should never be lost," and a collection of this kind will be studied by the critic with more curious interest than the perfect pictures of his Comus or Paradise Lost. Here we have hastily drawn figures from his visions, and studies of various kinds, which represent the earliest impressions of his artistic idea. They passed from Mrs. Blake's possession into the hands of the artist Fred. Tatham, with whom she lived in the closing years of her life. The last drawing in the portfolio, not included in the above number of forty, is a curious coloured picture by Mrs. Blake of *a Face in the Fire*. At the end two leaves containing four proofs of Blake's engravings of Wedgwood's Pottery are added.

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"The designs to the *Visions of the Daughters of Albion* are magnificent in energy and portentousness.—The title-page is of great beauty; the words are written over rainbow and cloud, from the centre of which emerges an old man in fire, other figures floating round."—"*The Book of Thel* is a strange mystical allegory, full of tender beauty and enigmatic meaning.—It is equal in delightfulness to Blake's lyrical poetry; and being the most tender and simple of the class to which it belongs, may prove the most generally acceptable."—*Gilchrist's Life of Blake.*

The *Visions* deals as Mr. Gilchrist says, with "formidable moral questions"—that is, the existence of love and lust, the relations of man and woman, and the hollow mockeries of social decorum.

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The Objects of Art exhibited are Church and Household Plate, Jewellery, Ivory and Wood Carvings, Tapestry, Lace, and other work of the 15th, 16th and 17th Centuries.

Catalogues (Art):

13865 BARRY (J.) Account of Pictures in the Great Room of the Society of Arts, etc. at the Adelphi, 8vo. *calf*, 3*s* 6*d* 1783

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Collation. A-M in eights; B has three leaves only, so one or more may be missing.

13970 Hicks (G. E.) Compositions from Campbell's Gertrude of Wyoming, folio, *engraved title and* 12 *outline engravings,* 5*s* 1846

13971 HOLBEIN (J.) Œuvre avec sa Vie par C. de Mechel (Triomphe de la Mort), *with double set of plates, brilliant proofs and etchings*—Triumphus Paupertatis et Divitiarum, *proofs and etchings*—La Passion de Notre Seigneur, *several of the plates in* 2 *or* 3 *states*—Portrait of J. Meierus, *portrait of Mechel added*, folio, *hf. russia, gilt edges, by C. Lewis, from the Beckford library, Hamilton Palace*, £15. *Basle*, 1780-84

13972 HOLBEIN'S Todtentanz, *first woodcut edition, reproduced from the copy in the Berlin Print-Room in heliogravure, by Lippmann*, 12mo. 40 *cuts, hf. morocco*, 21*s* *Berlin*, 1879

13973 HOLLAR (W.) Theatrum Mulierum, 32 *plates*, 1643—Ornatus Muliebris Anglicanus, 25 *plates—together* 57 *plates, reprints*, 36*s* *Lond. Laurie & Whittle*, 1640

13974 HOPFER (D. and J.) L'Œuvre de, a collection of 20 Engravings by these spirited early German Masters, including the Three good Jews, the Lord's Prayer, St. Paul, Virgin and Child, and others illustrative of the Life of Christ, *all fine impressions*, £7. *Augsburg* (? 1527-)

"Ou recherche les épreuves avant les numéros, mais on les trouve rarement."—Bartsch, vol. viii, 473.

Horsemanship:

13975 LA GUERINIERE, Ecole de Cavalerie, contenant la Connoissance, l'Instruction et la Conservation du Cheval, large folio, *plates, including several equestrian portraits, by Parrocel, fine copy, French calf gilt, with Arms on the sides*, £4. 4*s* *Paris*, 1733

13976 PLUVINEL (A. de) Instruction du Roy en l'Exercice de monter à Cheval, folio, *plates by Crispin de Pas, containing portraits of Louis XIII and his Court, a few leaves stained, else a fine copy in old calf, neat*, £4. 4*s* *Paris*, 1627

13977*HUBSCH (HENRI) MONUMENTS de L'ARCHITECTURE CHRÉTIENNE depuis Constantin jusqu' a Charlemagne, atlas folio, 63 *fine large plates, some coloured, hf. crimson morocco gilt*, £4. *Paris*, 1866

13978 HULLMANDEL (C.) Art of Drawing on Stone, giving a full explanation of the various styles, imp. 8vo. 19 *lithographic plates, bds.* 10*s* 1824

13979 ——— Another copy, impl. 8vo. 19 *plates, maroon morocco extra*, 28*s* 1824

Illuminated Manuscripts and Miniatures:

13980 GIULIO CLOVIO. Crucifixion of St. Luke, and Downfal of the Idols, *two exquisite Miniatures*, 7½ × 6 *inches, painted on vellum and framed as separate pictures*, £50. *About* 1560-70

The harmonies of colour are so lovely that they fascinate the eye before it has had time to perceive the beauty of the design and the mastery of composition in these two paintings. The figures and faces are very fine. Although attributed as above to Giulio Clovio, about 1560-70, it is equally probably that they are the work of Lodovico da Cigoli about 1585. In the background of each, rise the towers and houses of a great city, perhaps Rome, but apparently Florence rather.

13981 GREGORII IX DECRETALIUM libri quinque, cum glossa Bernardi Bottoni, large folio, *finely written and* **illuminated manuscript on vellum,** *with numerous painted initials containing* **Miniatures,** *and a few others apart from the initials, which by their style and colouring afford a remarkable example of Italian art at the end of the thirteenth century, hf. russia, with brass knobs,* £40. *? Bologna or Padua, about* 1300

MSS. of Italian execution with miniatures and ornaments which date from the days of Giotto, have not received sufficient attention unless their contents were suggestive of the Fine Arts. Yet even in a volume like the present treating only of Canon Law, the decoration is very remarkable and suggests many points of interest in connexion with the origin and development of early Italian Art.

13982 THE HOLY FAMILY, *a fine Italian* MINIATURE *painted on vellum,* 7 × 5½ *inches. Sec.* xvi. Three leaves from a MS. BREVIARIUM, *written in Italy, with exquisite illuminated borders and initials containing miniatures, eighteen figures in all besides the arabesque ornament, Sec.* xiv—together in an 8vo. portfolio, £10.

13983 HORÆ. Prayer-Book of Ysabel la Catholica, Queen of Castile, 12mo. **magnificent illuminated MS. on Vellum,** enriched with exquisite miniatures and borders on every page by the hand of a Flemish artist, probably GERAERT HOREBOUT OF BRUGES (the miniaturist of the famous Grimani Breviary) *emboité in a sixteenth-century mosaic binding,* bearing the name of "Tho. Maioli et amicorum," £750.

about A.D. 1500

The lovelist example of Miniature-Art which has appeared for sale in the open market during the last fifty years. Even the splendid Giulio Clovio of the Townley sale must yield the palm to this little MS., when we consider that, beyond the exquisite and delicately painted miniatures, it contains nearly 500 charming borders with an infinite variety of flowers, fruits, birds, and butterflies, for surpassing the famous volumes decorated by French artists in the fifteenth century. In this work we can trace the hand of Gerard of Bruges, a miniaturist of the very highest rank, born about 1470-75, many of whose works were formerly attributed to Hans Memlinc, and who is now generally recognized as the principal illuminator of the Grimani Breviary. It was probably destined as a present from Philip of Austria, or from his wife Juana (la Loca) to her mother Isabel of Castile or her sister Isabel of Portugal; and may therefore be assigned to the period between the years 1496, when Handsome Philip and Crazy Jane were united, or 1497, when King Emanuel wedded the younger Isabel, and 1504, when the great Queen Isabel of Castile died. The letters ꝟ ꝟ frequently repeated in the borders are probably rather for Ysabel than for Yuana, but there is no doubt that they designate a Spanish princess; and even much of the decorative painting betrays

genuine Spanish work, perhaps by the assistant hand of Juan de Borgoña or Pedro de Berruguete. The calligraphy throughout is Spanish, and although the body of the book is in Latin, and according to the Roman use, the last prayer in the volume occupying five pages, is in Spanish. It is a translation of "la Oracion de Sant Gregorio Papa," but with a curious and significant modification: the sex of the worshipper is made feminine. This seems to indicate the devout Catholic Queen, the wife of Ferdinand of Aragon; rather than either of her daughters. Two of the pictures look like portraits; one—Saint Barbara—I will not venture to identify, but the other—Saint Catherine—is almost certainly the portrait of Doña Juana when she was about twenty years of age, to judge from the authentic likeness given in Carderera's Iconografia. The first may be that of Margaret of Austria "la gente Demoiselle," who had many artists in her service, and who may have been the real begetter of this beautiful little MS., on account of her brother Philip.

There are seven full-page miniatures; 12 borders painted with landscapes and figures; 48 small miniatures, and hundreds of initials and dainty borders of the most varied design. The studies in natural history are exquisite; the gauzy wings of insects and the velvety down of the butterfly are limned with rare delicacy; there is inimitable freshness and beauty in the flowers and wild fruits; tissues of gold and silver-cloth, jewels and gems, are painted with great power. How this MS. was treasured and admired in the seventeenth century appears from two inscriptions written in gold on separate leaves at beginning and end. The one in front is as follows, written about 1620:—

Juvit delectans, animæque oculisque voluptas,
Quæ scripsit pingens officiosa manus
D. Bonaventuræ de Rubeis
Diletto agli occhi, aiuto a l'alma ascrisse
L'ufficiosa man che pinge e scrisse.

The inscription at the end is simply "Pagine 248"—merely a record of the number of leaves (not pages).

The MS. begins with the Calendar, in which there are twenty-four miniatures. The initials ꝟ ꝟ occur in the borders of the months of May and October—a circumstance which we might couple with the facts that the younger Isabel was born in *October*, 1470, and married Dom Manoel in *October*, 1497—and that he was born in *May*, 1469. The full-page miniatures represent Jerome worshipping in the forest, St. Anthony in the foreground of a fine landscape, St. George fighting with the Dragon, St. Apollonia, St. Catherine, St. Barbara, St. Christopher. The border-miniatures are arranged in scenes and occupy the entire margin of each page so decorated. The first is Christ in the garden, the disciples sleeping, Judas leading the soldiers up from below, *in camaieu-bleu;* 2, Scenes from the life of St. Anthony in the desert; 3. A palace-garden, a young

lady kneeling and tending flowers, a young gentleman approaching from an open door (the long golden robe and her costume indicate princely rank; they must be Philip and Juana, or Manoel and Isabel); 4. Scenes from the life of St. Catherine, *camaieu or*, and *camaieu bleu;* 5. Scenes from the story of St. Barbara, *camaieu or* and *camaieu bleu;* 6. The same two royal lovers as in No. 3, seated together in the palace-garden, he being now in succinct costume, having discarded the long princely robe; 7. The stall at Bethlehem, the Adoration of the Shepherds, distant towers and houses; 8. Pilgrims at a Shrine, groups of statuary in *camaieu gris*, under golden canopies around; 9 represents apparently a funeral cortége, although without black robes or signs of mourning, monks bearing a covered bier or table towards the foot of a cliff where armed warriors are waiting to receive them (this is exquisitely painted, and there is nothing finer in Italian work than the colouring and design here); 10. Christ before Pilate, arraigned by the Jews, and the procession with the Cross to Calvary through the streets of Jerusalem (this also is delicious in the harmony of colours and the delicate drawing of the numerous figures); 11. A street with houses, two boys whipping tops; 12. The symbols of Christ with some heads; 13. A field of skulls, gates of a cemetery, a church in the back, and a grim death's head occupying the initial. The smaller miniatures in initials or borders need not be particularized, but all are fine, and some of marvellous delicacy, painted in grisaille. Independently of the ꝟ ꝟ united by a cordon in different places, there are in some of the borders groups of letters, used apparently for the most part as mere ornament, but sometimes significant. The recurrence several times of the letters YQ YQ, evidently indicates a symbol in imitation of the QV, which we know was used by Philip of Austria as his motto (Qui voudra).

13984 HORE DIUE VIRGINIS MARIE secūdum vsū Romanum, sm. 8vo, **printed on vellum**, *illuminated with elaborate hand-painted borders to every page, and containing* **Miniatures** *which are painted in opaque colours over the original woodcuts—all this done by the hand of Germain Hardouyn, in modern maroon morocco, silk linings, and gilt edges*, £40.

[*Paris*] *Germain Hardouyn* [1526]

Illustrated English Books:

13985 BOOK OF GEMS: the Poets and Artists of Great Britain, by S. C. Hall, 3 vols. 8vo. *printed on* VELLUM PAPER, PROOFS *of the* 147 *beautiful vignettes, red morocco, gilt edges*, £5. 1844-46

13986 HORATII Flacci Opera, 2 vols. 8vo. *a copy of* **Pyne's superb edition,** *engraved throughout, first edition, with the* "Postest," *fine copy in old calf gilt*, £5. 10*s* *Londini, Johannes Pine*, 1733-37

A vague notion exists that there are only two issues of Pine's Horace, the first issue with the error on Cæsar's head, Vol. II, p. 108, "Postest;" the second issue, in which the error is corrected into "Potest." This is only half the truth. Pine's coppers were worked perhaps a dozen times, and as recently as 1775 a number of impressions were taken, after which they seem to have disappeared.

Illustrated French Books:

13987 BOCCACE, Contes de [Le Decameron] traduits de l'italien par Barbier, impl. 8vo. *many woodcuts by Tony Johannot, Grandville, etc. cloth*, 25*s* *Paris, Barbier*, 1846

13988 BOITARD (M.) Jardin des Plantes, royal 8vo. *plates and woodcuts, half morocco gilt, a pretty volume*, 7*s* 6*d* *Paris*, 1845

13989 FRANÇAIS (Les) Peints par Eux-mèmes, BOTH SERIES, 8 vols. royal 8vo. *numerous coloured plates and woodcuts, bds.* £4. 4*s* *Paris*, 1840-42

13990 GRAFIGNY (Mme. de) Lettres d'une Peruvienne, 2 vols. 12mo. *no portrait, with* 8 *charming engravings by L. J. Lefèvre, proofs before the letters, hf. calf, rare*, £7. 10*s* *Paris, Didot ainé*, 1797

13991 HUGO (V.) Notre-Dame de Paris, par Victor Hugo, 8 *front et fig.* 36*s* *Paris, Eugène Renduel*, 1836

Edition Keepsake sur papier vélin fin. Très rare. Premier tirage des figures de Johannot, Boulanger, etc., sur papier de Chine, en brillantes epreuves.

13992 ———— Notre Dame de Paris, *of the same edition, the ordinary issue*, 8vo. *plates, brown morocco, gilt edges*, 20*s* 1836

13993 ———— Notre Dame de Paris, *nouvelle edition illustrée*, 2 vols. royal 8vo. *numerous woodcuts, sd.* 15*s* *Paris, Levy, s. a.*

13994 LA FONTAINE, FABLES CHOISIES, mises en Vers, 4 vols. folio, *frontispiece with bust of La Fontaine, and* 276 *engravings after the spirited designs by Oudry, brilliant impressions, the plate of "le Singe et le Leopard" being before the addition of the inscription on the hanging picture of the Tiger, fine copy, old gilt russia, with borders of gold, gilt edges, from the library of the Countess of Morley*, £24. *Paris*, 1755-59

13995 ———— another early copy, 4 vols. imp. folio, LARGE PAPER, *frontispiece containing portrait of La Fontaine and* 276 *beautiful plates by* OUDRY, *fine early impressions, the plate of "le Singe et le Leopard" before the inscription on the sign, old French calf gilt, red edges, ex Bib. D. D. PP. de Nicolay, with his bookplate*, £40. *Paris, Desaint*, 1755-59

This fine early copy has the portrait of Lafontaine, but not that of Oudry, which is found only in later copies.

13996 LE SAGE (J. R.) Histoire de Gil Blas, royal 8vo. *paper vélin, illustrated by J. Gigoux, calf gilt, marbled edges*, 36*s*. *Paris*, 1835

13997 MOLIÈRE, Œuvres, avec des remarques grammaticales, des avertissemens et des observations sur chaque pièce, par M. Bret, et Vie par Voltaire, 6 vols. 8vo. BEST EDITION, *with beautiful impressions of the fine plates after Moreau le Jeune, and of the portrait by Cathelin after Mignard, aud with the star-leaves, fine copy in old French calf extra*, £10. 10*s* *Paris*, 1773

Such a beautiful copy rarely occurs for sale.

"De toutes les éditions de Molière avec les notes de Bret, celle-ci est la plus belle et la plus recherchée."—*Brunet.*

13998 RABELAIS, Œuvres de, avec des remarques de Le Duchat, 3 vols. 4to. *portrait, frontispiece, and vignettes by Folkema and Picart; four topographical plates, and* 12 *illustrations by Du Bourg, engraved by Bernaerts, old calf neat*, £10. *Amsterdam*, 1741

13999 ROUSSEAU la Nouvelle Héloïse, 4 vols. 4to. LARGE PAPER, 19 *pretty plates by Moreau and others, proofs before the letters, russia, red morocco backs,* 35*s* *Paris,* 1788

14100 THOMPSON, les Saisons, 18mo. *front. and* 4 *engravings, designed by Binet, engraved by Blanchard, hf. green roan,* 7*s* 6*d* *Impr. de Patris,* 1795

14101 VOLTAIRE. Œuvres complètes. De l'imprimerie de la Société typographique (Kehl). 70 vols. large 8vo. LARGE PAPER, *proof impressions of the plates by Moreau le Jeune, veau fauve, gilt edges, by Bozerian,* £25. *Kehl,* 1784

The Suite des Estampes in this copy is throughout of the *original* issue: Paris, chez l'auteur. The *later* issues bear the imprint: Paris, chez Saugrain.

Illustrated German Books:

14102 DUNCKER (B. A.) Schriften, 3 vols. in 1, 12mo. *curious cuts by Hedlinger (including portraits of the various Landlords of the Blue Angel at Antwerp), fine copy in tree-marbled calf extra, from the Beckford library,* £2. 2*s* *Bern,* 1785

"Presented to me by the Author, 1786, W. B."—*Autograph Note.*

14103 GESSNER (Sal.) Schriften, 5 vols. 18mo. *original edition, with pretty Etchings, red calf, gilt edges,* £1. 10*s* *Zurich,* 1770-72

14104 VOLTAIRE, Kandide, oder die beste Welt, 18mo. *portraits and* 5 *plates by Chodowiecki, hf. bd.* 7*s* 6*d* *Berlin,* 1778

14105 VOSS (J. H.) Luise, ein ländliches Gedicht, 8vo. VELLUM PAPER, *front. and* 3 *fine engravings by Chodowiecki,* PROOFS *before the letters, hf. bd.* 20*s* *Königsberg,* 1812

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14107 INDIAN DRAWINGS; a Series of 40 Hindu Drawings, comprising Gods, Saints, Men and Women—Specimens of Mosaics at the Taj, Agra, 13 *elaborate drawings of Ornaments*—in all 53 Drawings, *in gold and rich colours, hf. bd.* £7. 10*s* (? 1810)

14108 Ironmongers' Hall Exhibition: ANTIQUITIES and WORKS OF ART, exhibited at IRONMONGERS' HALL in May, 1861 (a Catalogue of the) by the London and Middlesex Archæological Society, 2 vols. folio, LARGE PAPER, *numerous illustrations, some plates coloured, beautifully bound in brown morocco, gilt edges, with joints, blind tooled,* £5. 5*s* *Privately printed,* 1869

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14112 JAMESON (Mrs.) Sacred and Legendary Art, 2 vols. 8vo. *first edition, with illustrations, cloth,* £5. 5*s* 1848

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14115 JAPANESE MARKS AND SEALS. Part I.—Pottery. Part II.—Illuminated MSS. and Printed Books. Part III.—Lacquer, Enamels, Metal, Wood, Ivory, &c. By JAMES LORD BOWES, Joint Author of "Keramic Art of Japan." Comprising Thirteen Hundred Marks and Seals copied in Facsimile, with Examples in Colours and Gold, executed by Messrs. FIRMIN DIDOT, of Paris. The Work also contains a Grammar of the Marks; brief Historical Notices of the various Arts of Japan; the Jikkwan and Jiuni Shi Characters, with those of the Zodiacal Cycle; also the Year Periods since the Fourteenth Century; and a Map showing the various Seats of Manufacture, *uniform with "Keramic Art of Japan,"* impl. 8vo. 400 pp. *with illustrations in colours and gold,* (pub. at £2. 2*s*) *cloth,* 28*s* 1882

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14178 The 14th Page of the Third Edition of the Apocalypse, being the second of the two pages marked g: of which the upper part begins *Quartus angelus*, and illustrates Apoc. viii, 12, 13; the lower part begins *Quintus angelus*, and illustrates Apoc ix, 1-3. *This page is partly coloured*, £7. 10*s*

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14180 The 18th Page of the Third Edition of the Apocalypse, being the second of the two pages marked i: of which the upper part begins *Et jacebunt corpora*, the lower part begins *Hic facit antichristus*, and both illustrate Apoc. xi, 7-9, £10. 10*s*

14181 The 19th Page of the Third Edition of the Apocalypse, being the first of the two pages marked k: of which the upper part begins *hic sedet antichristus*, and illustrates Apoc. xi, 10; the lower part begins *Hic dolent sequaces*, and illustrates Apoc. xi, 13, £10. 10*s*

14182 The 20th Page or the Third Edition of the Apocalypse, being the second of the two pages marked k: of which the upper part begins *Date sunt mulieri*, and illustrates Apoc. xii, 14; the lower part begins *Postquam vidit draco*, and illustrates Apoc. xii, 13, 15, 16, £9.

14183 A Leaf from a German Edition of the Ars Moriendi, of small 4to. form. The design measures 4¼ *inches by* 3¼. It is a rude imitation, in reverse, of one which is given three times in Sotheby's *Principia Typographica*, Vol. II, plates LVIII, LIX, and LXII, illustrating the *Temptatio diaboli de avaritia*. It shows the dying man visited by friends and relatives, two devils pressing the temptation, and a building, in the cellar of which are seen two large casks of liquor, while a man is leading a horse into a stable. The text, in 19 lines of German, on the other page, speaks of humility, not of avarice: no doubt that page is the *recto* of the leaf, and was intended to face the preceding design in the volume, which illustrated the *Bona inspiratio angeli contra vanam gloriam;—from the collection of Mr. Maberly*, £2. 2*s*

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Believe me, your faithful servant,

JOHN RUSKIN.

To W. B. SANDERS, ESQ.

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